

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4411.

SATURDAY, MAY 11, 1912.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER

Lectures.

BRITISH SCHOOL OF ARCHEOLOGY IN EGYPT.

A LANTERN LECTURE by Prof. FLINDERS PETRIE on Discoveries at Thebes, Memphis, and Heliopolis will be given at UNIVERSITY COLLEGE, GOWER STREET, W.C., on MAY 15, 2.30 P.M.; MAY 16, 2.30 P.M., and at the Annual Meeting of the School, MAY 28, 4.30 P.M.
Admission without ticket.

GRESHAM LECTURES.—FOUR LECTURES on 'ELEMENTARY TRIGONOMETRY' (Fourth Series) will be delivered on MONDAY, TUESDAY, WEDNESDAY, and FRIDAY, MAY 13, 14, 15, 17, by W. H. WAGSTAFF, M.A., F.R.S.L., Gresham Professor of Geometry. The Lectures will be delivered at the CITY OF LONDON SCHOOL, VICTORIA EMBANKMENT, E.C. at 6 P.M. and are free to the Public.

Societies.

ROYAL HISTORICAL SOCIETY (Incorporated by Royal Charter).

AN ORDINARY MEETING of the SOCIETY will be held on THURSDAY, MAY 10, at 5 P.M., in the Society's Rooms, 7, SOUTH SQUARE, GRAY'S INN, W.C., when a Paper will be read by Prof. C. H. FIRTH, LL.D., Litt.D., on 'The Ballad History of Charles I.' H. M. MALDEN, Hon. Secretary.

THE FOLK-LORE SOCIETY.—THE NEXT MEETING of the SOCIETY will be held in the ZOOLOGY THEATRE, UNIVERSITY COLLEGE, GOWER STREET, W.C., on WEDNESDAY, MAY 16, at 8 P.M., when a Paper on 'COTSWOLD FOLK-LORE' will be read by Miss J. E. PARTRIDGE, and Mr. A. R. WRIGHT will show some Lantern Slides, specially prepared to illustrate Japanese Shinto Mythology and Folk-tales. F. A. MILNE, Secretary.

11, Old Square, Lincoln's Inn, W.C., May 6, 1912.

V.I.K.I.N.G. CLUB: SOCIETY FOR NORTHERN RESEARCH.

A MEETING will be held in the THEATRE, KING'S COLLEGE, STRAND, on FRIDAY, MAY 17, at 7.30 P.M., when Ibsen's Play, 'THE PRETENDERS', translated by Jón Stefánsson, Ph.D., will be read by Members of the Society, by permission of Messrs. Methuen & Co., Ltd. A. JOHNSTON, Hon. Secretary.

29, Ashburnham Mansions, Chelsea, S.W.

THE ROYAL GEOGRAPHICAL SOCIETY.

THE ANNUARY MEETING of the SOCIETY for the election of President and Council, &c., will be held in the THEATRE, BURLINGTON GARDENS on MONDAY, MAY 20, at 3 P.M. the President in the Chair.

THE ANNUAL DINNER will be held at the HOTEL METROPOLE, WHITEHALL ROOMS, at 7.30 P.M. for 8 P.M.
D. A. JOHNSTON, J.
H. G. IVYONS, J.
J. S. KELTIE, Secretary.

1, Savile Row, Burlington Gardens, W.

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WESTMINSTER SCHOOL.—An EXAMINA-

TION will be held on JUNE 25, 26, and 27, to FILL UP not less than FOUR RESIDENTIAL and THREE NON-RESIDENTIAL SCHOLARSHIPS, and also some Exhibitions.—For particulars apply by letter to THE BURSAR, Little Dean's Yard, London, S.W.

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An EXAMINATION for ENTRANCE SCHOLARSHIPS, open to Boys under 18 on August 1, will be held on JULY 16 and following days.—Further information can be obtained from THE HEAD MASTER, School House, Sherborne, Dorset.

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Particulars from the undersigned, to whom applications, stating age, and accompanied by references and ten copies of recent testimonials, should be sent not later than JUNE 1, 1912.
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128, Cannon Street, London, E.C., May 6, 1912.

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LITERATURE

The Posthumous Essays of John Churton Collins. Edited by L. C. Collins. (Dent & Sons.)

"WHAT is at present the bane of criticism in this country? It is that practical considerations cling to it and stifle it. It subserves interests not its own."

When Matthew Arnold wrote these words he was thinking mainly, perhaps, of political and religious considerations; but he would have equally included ethical considerations. Politics and religion dominated the criticism of the middle-Victorian era; religion and morality dominated that of the later Victorian era; and even to this day the primarily ethical standard—whether it be based on morality or not—is apt to assert itself in estimates of authors. We might, perhaps, take the late Canon Ainger as a type of the critic who in the later nineteenth century applied the ethical test with severity to literature. We might notice that even so sound and discriminating a critic in the realm of history as Lord Morley is prone to give an emphasis to moral issues which is opposed to the critical disinterestedness of which Arnold speaks; it is evident in his book on Rousseau, still more in his short 'Life' of Walpole.

We have no wish to limit criticism to the narrow confines allotted to it by Matthew Arnold. For the moment we are concerned with the fact that Prof. Churton Collins belonged pre-eminently to the school condemned by the great critic. He is one of those whose dicta lead us to imagine that "practical [or moral] ends are the first thing, and the play of mind the second." The accounts of his life which have been given since his unhappy death show him to have been a man of amiable and charming disposition, a stirring lecturer, a generous friend, and a devoted student of literature. He was

one who had read widely and carefully, who was possessed of an astonishing memory, and had the knack of stimulating popular audiences to his own enthusiasms. He was by profession a teacher of literature, and, so far as acquaintance with books and knowledge of the facts of literature are concerned, few, if any, popular lecturers were better qualified than he. But we cannot fail to observe that he always approaches literature with a strong ethical bias. He does not ask "What is this book?" but "What is the teaching of this book?" He is not interested in the mere fact that in this author and in that we have a unique expression of individuality; he is mainly interested to discover that an author's work favours the more generous virtues and springs from nobility of character. This is a perfectly legitimate and not unprofitable way of approaching literature; but it is also a limited one. It is that of the cultured curate who finds in Tennyson and Browning suitable thoughts for the weekday sermon. The advantage of this method of criticism is that it serves to propagate the common virtues; the disadvantage of it is that it ignores nearly all that is individual, unique, and characteristic in the great authors, concentrating attention on those qualities which they shared with their equally virtuous, but less distinguished fellow-mortals.

"It is a provoking and perplexing truth in relation to criticism [says Prof. Collins] that none but an enthusiast can understand an enthusiast, and of all critics an enthusiast is the worst."

This is no more than a half-truth, for it is the quality of a just critic to be an enthusiast in respect of that which is worthy of enthusiasm, and to suppress enthusiasm for that which is falsely praised. Prof. Collins was an enthusiast for authors in so far as they were virtuous, and for the most part indifferent to them so far as they were concerned with non-moral interests. He admires Dr. Johnson because he was a "noble example of self-subjugation, of heroic endurance, of duties faithfully fulfilled, of honesty, sincerity, humanity." He grudgingly admits that he was "far indeed from being able to supply us with everything we require in the way of guidance and admonition." He "was excellent in all the relations of life. He was an affectionate and dutiful son, a faithful and tender husband." Not content with this eulogy, the Professor endows him with the only remaining domestic virtue: "What he would have been as a father we may judge by his conduct to the children of others."

This same criterion the Professor brings to every author discussed in this volume:

"What will become more and more detractive from Milton's influence as time goes on and the world sweeps more and more into the broader day will be the hideous and revolting anthropomorphism of much of his theology—an anthropomorphism not like that of the Greeks, sanely, soundly, nobly symbolic, but often and more than accidentally un-sane, unsound, not noble."

One might hold, on the contrary, that the defect of 'Paradise Lost' is not that angels and Deity are conceived with ignoble anthropomorphism, but that they are not anthropomorphic enough. Satan, humanly portrayed, is alone sufficient to ensure the immortality of the epic, the interest of which would have been enhanced if the Deity had been endowed with a similar human-heroic spirit.

In like manner Wordsworth is considered, not really as a poet, not as a visionary, a seer, a man who perceived, but as a "teacher." The author has an extraordinary habit of dwelling upon accidental and unreal resemblances. There is some point in speaking of the Platonism of Wordsworth; he bears only a superficial resemblance to the Stoics. His Pantheism has little in common with the materialistic Pantheism of the Stoics. And to live according to Nature, as Wordsworth understood it, was wholly different from the ascetic Stoic virtue (*ἡν κατὰ φύσιν*). The author makes a similar barren comparison between Robert Browning and Bishop Butler. So far as the formal articles of faith are concerned, they belong broadly to the same theological school; they both believe in the existence of the soul after death, in life as a period of probation, and the progressive development of the soul before death and after. But whilst Butler is engaged upon the cold, logical analysis of theological doctrines, Browning, on the other hand, is mainly interested in the passion with which men perceive truths and strive after them; and it is just because he is interested in this passionate human process that he is a great poet before he is a theologian.

Prof. Collins was a whole-hearted admirer of Tennyson; and at a time when it has become fashionable to give Tennyson less than his due as a poet, it is pleasant to find a critic feeling for the great Victorian the naive enthusiasm which he drew from his contemporaries. At the same time, it is following narrow issues to seek in poetry merely "a stay and a solace"; to say of Tennyson that he was "a noble teacher," that he was "as patriotic as Shakespeare," that he was "a loyal and devoted son of England." This is an appeal to the gallery which should have no place in a serious work of criticism. It is open to any minor bard to be as patriotic as Shakespeare, and you can be a devoted son of England without learning to write.

Once again we think the author takes a bourgeois view of poetry when, having admitted that one of its functions is to please, he declares that its other function is to

"teach us to solve the three great problems of existence. What do we know—what must we do—for what may we hope?"

We submit that this is not the true function of a poet, and that, if he "teaches" anything of the kind, it is in his capacity as teacher, not in his capacity as poet. There is nothing, indeed, in life which may not be the proper subject-matter of

poetry, and moral issues must always have a large and even dominant place in the poet's interests. Nevertheless a poet is concerned primarily with perception, not with conduct; it is his business to illuminate life rather than to prescribe for it; to reveal the finer issues, which are unconnected with rules; in other words, to endow life, through the medium of a poetic form, with that quality which, for want of a better word, we call beauty. "As patriotic as Shakespeare"! What a degradation of the poet's excellence! "Precious indeed is his [Tennyson's] political teaching"! Tennyson's political teaching is commonplace, and unworthy of serious study. It is his poetry that we care about. It is just this narrow, "practical" criterion of literature which makes the Professor select the following as a "striking and beautiful passage":—

Man for the field, and woman for the hearth:
Man for the sword, and for the needle she:
Man with the head, and woman with the heart:
Man to command, and woman to obey;
All else confusion.

We cannot find that this passage is either striking or beautiful. As truth it is conventional and debatable; as poetry it is lacking in charm. It is scarcely superior to the worst of the so-called "teapot poet."

But if Churton Collins, as thinker and critic, has little to tell us, we cannot but admire the breadth of his erudition and the large field of learning through which he ranged. His essay on Burke is well worth reading, for such a subject as this lends itself to his method. His essay on Shakespearean Theatres is informing, and that on Popular Proverbs is agreeable. From whatever point of view this book may be regarded, it will be found to contain much information condensed into a small space. It has, too, a useful index.

A New English Dictionary.—Th-Thytle.
(Vol. IX.) By Sir James A. H. Murray.
(Oxford, Clarendon Press.)

THIS instalment of our great Dictionary, which is nearer to a triple than a double section, brings us to the end of Vol. IX. There are, however, still two gaps: one from "senatory" to the last *sh*-entry, to complete Vol. VIII.; and the other from "sleep" to the end of the letter S in the first half of Vol. IX. We may therefore expect in January, 1913, a beginning of the tenth volume, which will carry the work to the end of the alphabet.

There are distinctive features about the portion of the English vocabulary treated in the pages before us. Out of 492 columns, we find not so much as two occupied by words which originated in languages other than Greek and the Teutonic group; while except four technical derivatives of modern Latin, "thea" = tea, and the Hindī "thug" (with 5 derivatives) and "thuggee," no occupant of the small fraction of space just mentioned is "fully naturalized." The other

occupants, acknowledged as aliens, are all Eastern, viz., "thakur," Hindī; "thamin" and "thitsi," Burmese; "Thammuz" and "Thummim," Hebrew; "thar," Nepalese; and the obsolete "thoral," from Latin *torus*. Nobody is very likely to question the propriety of classing these seven vocables as aliens, but we suspect that many are puzzled by the specimens of "naturalized" words given above being classed with familiar modern English words like "terminus," "terminal," and "tobacco."

Our reason for drawing attention to the few vocables of Oriental origin is that there is in this issue an unusually large proportion of technical and dialectal items, which at the first glance appear to be in general currency, some not being clearly distinguishable from common words until the quotations have been inspected, e.g., "thigging" = begging; "thing," verb = to plead a cause, &c.; "thirling" = a bringing into subjection; "thirling" = piercing; "tholing" = suffering, enduring. The multitude of words ultimately or directly from Greek, numbering "922 in all," ensure a superfluity of technical terms, of which fewer than a hundred are current in a strict sense. But so long as literary entertainers of the public use foreign words, technicalities, and local idioms in ever-increasing profusion, lexicographers seem only prudent in leaving readers to decide from time to time for themselves whether or no any particular word is yet entitled to the designation "English."

Another salient feature of our *th*-words is the large number that pertain to accident—article, pronouns, conjunctions, numerals, &c., with their derivatives, the admirable treatment of which might furnish a substantial contingent to a bulky philological English grammar. The thoroughness of treatment may be shown without plunging into depths of what our youths call "shop" by quoting an illustration of the use of "three" "with ellipsis of substantive," namely, "one and eleven three = 1s. 11½d."

We should not like to assert that more valuable accounts of these important elements of our language have not been published before, but it is safe to say that their treatment in previous dictionaries is not worth mentioning in comparison with the clear and full display of their history given in this section, as also might have been said in each case of their scattered kindred, such as "he," "him," "I," "me," "one," which have appeared in earlier sections. The syllable "the," known to the English reader, when noticed at all, as "the definite article," takes up eleven columns which contain three separate articles, as is correct. The first and longest is devoted to the demonstrative adjective ("def. article"), with over 20 sections comprehending over 40 separate sets of quotations, all concerned with varieties of current signification; the second, to the obsolete "þa," "þe," a conjunction, adverb, and relative pronoun; the last, to the current adverb seen in "he

looks the better for his holiday....The more, the merrier."

Some of the subsections specify and illustrate three or four groups of nouns which are preceded by "the" regularly, under certain conditions, or exceptionally. We read of its use "with names of rivers....of mountains, groups of islands, or regions, in the plural;....of places or mountains in the singular, now only when felt to be descriptive, as the *Land's End*....the *Oxford Road*, the *Jungfrau*,....or when the has come down traditionally, as the *Lennox*, the *Merse*; exceptionally in the *Tyrol*. Formerly often used more widely." We are not told why "the (river) Shannon," "the (river) Tay," "Lough Ree," "Loch Lomond," are now correct parallels, perhaps because only conjectural reasons for the discrimination can be offered; but the mere notice of such various development of usage is of interest.

Whether "thing," sb., in its passage from its earliest meanings, "A meeting, assembly, esp. a deliberative or judicial assembly, a court, a council," to that of "An entity of any kind," has suffered in respect of dignity, may be left to the judgment of our readers, as it is more our proper function to observe that this change is shown to have been wrought between the ends of the seventh and ninth centuries, the intervening steps being "A matter brought before a court of law," &c., "cause, reason, account; sake....an affair, business, concern, matter, subject." Four of the "entity" sections contain quotations dated before or about 1000. This article is admirable in its fullness, and the novelty and correctness of its arrangement, which is suggested but not rigidly dominated, by, the chronology of sense-development.

Sundry errors found in earlier dictionaries are exposed, e.g., "thitling," given in some American editions, is a "misprint for Tithing, cited by Richardson from an edition of Milton's *Prose Works*"; "thrimsa," used by Selden (1614), Hume, Hook in '*Lives of Archbishops*,' and Jevons, is an "erroneous name for the Old English *trimes* or *trims*, a coin (or money of account) representing the Roman *trēmis*," being the Old English genitive plural; and writers on botanical matters are reproved for taking "thrips" for plural, and curtailing a single insect, even when representing its genus, to "thrip." The common verb "throw" is not credited with an early *g* or *h* sound, and so connected with Latin *torqueo*, but traced to a Teutonic root *þrā*, pre-Teutonic *trē*, meaning "turn," as originally (with "twist," "curl") *thraw* meant in Old English.

Among the host of words and combinations not hitherto registered in English dictionaries, the majority being obsolete or dialectal or technical (such as Grote's grecisms "thalassocracy," "thalassocrat," "theors or sacred envoys," and James Hinton's "thingal" for "real"), are the new trade terms "thermos (flask)" and "picture theatre"; Mr. Kipling's

"thutter" = to sound a conch-shell wind instrument; and Mr. W. J. C. Muir's needless revival of "thewness," probably intended for a novelty, in "the sinewy force of moral thewness." The article on "theolepsy" furnishes a word for the supplementary volume in the phrase "neither th., nor diablepsy, nor any other lepsy." After Chaucer, two of the three instances of "Theban" (Bœotian) are from Francis's translation of Horace and Paley's edition of Æschylus's 'Seven against Thebes'; while the third is valueless for lack of context, "To curb thy spirit with a Theban chain." Space would have been usefully economized by a reference to "pinion," where—to illustrate "the" used emphatically—the quotation for "Theban" is given, namely, Gray's reference to Pindar as "the Theban eagle" in his 'Progress of Poesy.' The earliest instance cited of "throw off," in the sense "cast off, put off energetically (something put on or assumed, as a garment)," is from Dryden (1681); though an index leads us to Milton (1667), 'P. L.,' iii. 362, "garlands thick thrown off," which comprises a fine example of the adverb "thick"; while, *ib.* 391, "threw down Th' aspiring dominations," seems to be a unique blend of literal and figurative significations worthy of note. To the combinations of "thick" (adverb) we should have added "thickrammed" ('P. L.,' vi. 485) to his "thickwarbled . . . thick-woven"; and quotations for several other expressions, *e.g.*, "deep-throated" ('P. L.,' vi. 586, "a flame . . . From those deep-throated engines belch'd"), as the combination is mentioned under "throated," and only Mrs. Brown-ing's "hoarse deep-throated ages" quoted under "deep."

With regard to the verb "throb," it is not safe to say there is "no cognate word in Teutonic or Romanic." Prof. Skeat's connexion of the word with Latin *trepidus* may not be indisputable, but is as far, or farther, from being disproved. As to the sense relation to sounds meaning "turn," surely violent pulsation often accompanies what is vulgarly described as "such a turn." The explanation under "then" of the phrase "now and then" makes the "every now and then" of the 1763 quotation bewildering. The solution of the difficulty under "every," that in this phrase it is a mistake for "ever," might well have been referred to or repeated. An excellent example of "thin" used figuratively, and "thing" applied "to an attribute, quality, or property of an actual being or entity," occurs in Lamb's 'Essay on the Old Comedy' — "that thin thing (Lady Teazle's reputation)."

The admirable article on the sounds indicated in English by *th* contains one statement which seems to admit of qualification. We read apropos of the Middle English change of *þ* to *ð* in the demonstrative group "the," "that," and their kindred, and in the pronouns of the second person singular, that "these constitute the only words in English with initial (ð)." Yet, in view of the number

of words in this section which are now only dialectic, it would have been well to exclude certain dialects from the "English" of the above statement; as in parts of the South-West the initial of the adjective "thin," for instance, is like that of the ordinary pronominal adjective "thine." Tyndall's phrase "a thermo-electric pair, or couple" (1863), and Preece and Sivewright's 'Telegraphy' (1876) seem to be responsible for "pair" being mentioned in the first paragraph of the article on "thermo-electric" rather than "couple," the term now in vogue, as in p. 14 of C. E. Foster's 'Practical Pyrometry'; while in the next page we find the common term "thermo-electric pyrometer," omitted in the 'N.E.D.'

The interest attaching to the development of meaning of the Greek *θεολογία* is displayed in an excellent note at the end of the article "theology," which is unfortunately too long to quote and too compact to abbreviate. The words "thud," sb. and vb., were, it appears, originally Scotch and North dialects, meaning primarily "a blast of wind," "to come with a blast or gust," Douglas, 'Æneis' (1513). For the meaning "dull heavy sound" 'Adam Bede' (1859) furnishes the earliest literary quotation. One of the very few words in *th*-derived from French—of which "throne," from Old French "trone," is an example—"thyrse" to wit, was apparently only used after the seventeenth century by botanists and Longfellow in lieu of the commoner "thyrsus." This poet, O. W. Holmes, and Mr. W. D. Howells are cited for the quaint term "thank-you-ma'am" = "A hollow or ridge in a road, which causes persons passing over it in a vehicle to bow the head involuntarily, as if in acknowledgment of a favour." Among words derived from proper names we note "Thalian," "Thersitean," "Thespian," "Thrasonic," and "Thyestean" (earliest quotation, Milton, 'P. L.,' x. 688).

A further portion of S by Dr. Craigie is announced for July 1st.

The Ego and his Own. By Max Stirner. Translated from the German by S. T. Byington. With an Introduction by J. L. Walker. (A. C. Fifield.)

By a loose historical generalization, the Romantics have been called the prophets of the Ego. Unless Romanticism runs from Aristotle's *μεγαλόψυχος* to Mr. H. G. Wells's 'Rediscovery of the Unique,' the generalization may be dismissed as "easy, vulgar, and therefore disgusting." In the case of Max Stirner, whose chief work was published before the revolution of 1848, chronology gives it some support, but, in spite of numerous references to contemporaries who no longer interest us, he shares the wonderful modernness of the other egoistic philosophers. A generation ago 'Der Einzige und sein Eigentum' was just old enough to be utterly forgotten; probably not a hundred people in England knew it by name. Lately the Anarchists

of America and the Continent have revived it, and after nearly seventy years we have a translation published in this country. This is satisfactory, though occasionally irritating, as in the frequent use of dashes to mark the point of a *παρά προσδοκίαν*, and the title is not particularly luminous, for we lose the suggestion of uniqueness which is so important. But many philosophers have been worse translated.

Certainly the task was worth doing, for the value of the thought and for its anticipation of Nietzsche. Stirner, starting from similar premises, arrives by similar methods at a different conclusion. Both are agreed that God is the devil, might is right, and morality is the weapon of tyrants and the fetter of fools; but Stirner refuses to posit a tyrant or superman to resolve the "dissolute condition of masterless men." Nietzsche must surely have read his predecessor, and certainly one possible parallel of phrasing suggests itself: after certain ways of thought have been labelled Negroid and Mongoloid quite in the manner of Nietzsche, Stirner asks, When will men at last become "truly Caucasians"? In the light of the "good Europeans," this is interesting. There are, of course, obvious differences between the later and the earlier writer. The one is explosive and aphoristic, the other consecutive. The one is a poet in whom thought sometimes takes fire from its own intensity, and the pamphlet becomes a hymn; the other is strictly pedestrian, despite an occasional spark. So Nietzsche often writes as a frenzied prophet; Stirner almost always as a bourgeois, irritated by a narrow life and dull companions, cherishing a secret grudge against them, and at length rising up and crying out, "All things are nothing to me."

"The divine is God's concern, the human, man's; my concern is solely what is mine, unique as I am unique." But everywhere our author sees his fellow-men always "possessed," under the tyranny of a "fixed idea"—God, social duty, and the like. What we do for ourselves we are ashamed of. Then the winds of passion swell, and he begins to generalize. First, he finds that the ancients were possessed by the idea of the material world. Now, when the frogs asked for a king, Jupiter sent them a log, and they despised it; so he sent them a stork, and they were eaten. The God of the Christians came to relieve men from the material world, and entering into the house, empty, but swept and garnished, proved indeed a sevenfold devil. But after many centuries certain good men arose, Liberals as they were called (the name has survived down to our own times), and attacked this God, and one of their number who had a taste for poetry, as indeed many of them had, wrote a song of victory which ended as follows:—

Thou art smitten, thou God, thou art smitten;
thy death is upon thee, O Lord,
And the love-song of earth as thou diest resounds
through the wind of her wings—
Glory to Man in the highest! for Man is the
master of things.

The capital M is the rift in the lute. The Protean one has only assumed a fresh disguise; we have cut off a hydra's head, and the monster, not a whit perturbed, puts out a couple more. "They are rid of the Evil One; evil is left," and Humanity sits on the tyrant's throne, and the ego is once more cheated of its heritage.

Other writers have done all this before, and shown how the individual is dominated by law, morality, and social life, but Stirner has an unexpected way of delivering us from our ghostly enemy; or, rather, two ways, one ordinary, the other most interesting. The first is a union of conscious egoists, which no doubt has attracted the Anarchists. We naturally think of a nation of shopkeepers, and so forth, but that is not Stirner's view. A union is to have all the advantages of a society without its disadvantages, for a society only arises from a dead union, "sitting crowned upon the grave thereof."

But running through all this there is another and a contradictory strain. Perhaps he feared for his union. In any case he shifts his position, and having criticized the world from the standpoint of a member of a union of egoists, he tells us that he is the measure of all things, "not an ego along with other egos, but the sole ego." He therefore cares for nothing except as it tends to his satisfaction. But with an honesty rare among solipsists, Stirner goes on to explain the cause of evil. Men think. But for that, all would be well. Imagination makes things seem possible, and a standard is formed. Really, everything is the only thing it can be.

"As this rose is a true rose to begin with, this nightingale always a true nightingale, so I am not for the first time a true man when I fulfil my calling. . . . but I am a true man from the start."

How, then, has he criticized the rest of the world? He is consistent and he is critical, which leads to a demand for a thralldom of the ego, and a possibility of the opposite. He is indeed "possessed," as other men are, but by the idea of the ego. Speech, judgment, belief, demand it, and if we are to be conscious we cannot be rid of "possession." We are driven back upon an instinctive and vegetable life. But "that you ought to become beasts is an exhortation which I certainly cannot give you, as that would be again a task, an ideal." Apparently we make up our world on these terms and in this religious fashion. "There is no God, and Bradlaugh is his prophet," was once a current saying, and it expresses the difficulty fairly well. Even in Stirner we occasionally see the fine repetition and the pyrotechnic utterance of the prophetic mind. His temper is stoical rather than prophetic, it is true, but a Stoic cannot escape the dilemma either. He must think, and actually does, though he sees that it means being "blind to the immediateness of things." Then in a moment of revelation he cries: "One must know how to put everything out of one's mind, if only that one may be able to sleep." But, though sleep is well, sleep is not life's crown.

TWO POETS OF TO-DAY.

THAT Mr. Doughty should have attained the poetic renown which is undoubtedly his in an age which is usually chary of any but surface valuations inclines us to the consolation that English criticism still retains portions of its sturdiness and solidity. To arrive at Mr. Doughty's essential merits as a poet is a feat similar to winning the goal after an obstacle race. Superficially, he is one of the most unattractive authors now writing. He seems to take a kind of wanton pleasure in inversion and circumlocution of all kinds. He flings his sentences violently on to the page, indifferent, as it were, to the final order they may assume.

His infelicities of expression are frequently distressing. He has a predilection for sheer ugliness of sound and abrupt elliptical cacophonies, almost naive in their revolt against the unchanging laws of beauty. His occasional recourse to onomatopœic measures, his contortion of phrase, are repellent to a disciplined ear. He is prone to writing Johnsonese, arbitrarily sliced up into blank verse. This may appear a sufficiently formidable indictment, nor may the man who tricks out his verse with dusty rhetoric seem worthy of any but the scantiest respect. But the author of 'Adam Cast Forth,' 'The Dawn in Britain,' and the prose masterpiece 'Wanderings in Arabia' cannot be dismissed in so summary a fashion. Mr. Doughty possesses to a singular degree the *perferendum ingenium* that seems to belong to a rugged and heroic antiquity rather than our own era. The substance and structure of his poetry are instinct with the full-mouthed strenuousness of the "vates" of pristine memory. The elegant refinements and subtleties of finished versifiers would be as incongruous to his elemental and granite-like cast of thought as 'Paradise Lost' would be, tinkered into the metrical amenities of the Augustans; so that the uncouth and barbarous dissonance of Mr. Doughty's verse may be almost regarded as a suitable medium for the vehemence and massive actuality of his thought. He has the defects of his qualities, and both are too boisterously in evidence to be ignored.

The volume before us, unfortunately, displays some manifestations of declining power. The prodigality of his invention shows less originality in bursting through into fresh layers of virgin soil, and the blemishes of style are more accentuated. His old Spartan fervour, his ferocious energy as undiminished as before, too often only reach self-realization by means of excrescences, diffuseness, and redundancy of phrase. So far as the subject-matter is concerned, he might be said to have surfeited himself upon a diet of *Morning Post* leading articles, the 'Eng-

The Clouds. By Charles M. Doughty. (Duckworth & Co.)

The Heralds of the Dawn. By William Watson. (John Lane.)

lishman's Home,' and the novels of Mr. William Le Queux.

England has become "the stagnant fen" where men have "exchanged swords for ledgers." On such foundations this modern prophet builds his jeremiad depicting the horrors of an invasion by the "Eastlanders," the burning of homesteads, the sacking of towns, the decimation of our countrymen, and a general catastrophe only retrieved by the timely assistance of our colonists. Such is the epic of this Rodin of the muse, and on the theme he lavishes—more, squanders—the resources of his statuesque mind and peculiar, almost exotic vocabulary.

With this "Atlantean load" he staggers on, a "weary Titan," over arid and stony tracts of blank verse, and we struggle painfully after him. To stigmatize 'The Clouds' as a failure would be to do its author an injustice. In itself, laborious as it is, it possesses a certain harsh and bulky impressiveness; considered in perspective with his other works, it is a similar achievement to that of Wordsworth after 1830. We think that the salient loss here is a quality of pungency and incisiveness which was wont in former volumes to compel our admiration in spite of artistic deformities, and almost in spite of ourselves. Only in the spaciousness of some of the allegorical and mythological groupings are his force and lustre retained untarnished. We quote the following as an instance of his tortuous and archaic style, and an earnest of what English poetry must owe to him. It is a dance of elves:—

With lifting knee-bows fast those fealty tread;
And weaving to and fro of tinkling shanks:
Skipping with swift fetched sole-casts of light feet,
And many a beek, elves carol and tread round:
Likening the compassed heavens wide starry choirs.

Or else; where Pipits flute blows merry note:
With pulse of nimble feet;
Scorched sod those beat, they beat;
Tossing from smooth round napes, long bright
elf-locks.

Whiles thereby standing fayfolk roundsong chant:
(The melody and measure-wonders quaint to us!)
With goblin laughter, mingling oft their voice.

Last, who, fay-maid, is deemed to have danced
best;

And maze of wreathing arms, doth fealty thread;
Fays dight with ouch of moonstone, glowing bright.

It would be rash to assert without reservation that Mr. William Watson has fallen into the autumn of his poetic inspiration. None the less, that reservation still lies stored, and it is with unmeasured regret that we read his latest volume without that intellectual and imaginative reaction which the high pomps of his verse were wont to evoke. His lyre is much softened, even muffled, and those "brave translunary things," the capture of which led many to think that the torch of the poetic inheritance had been handed from Tennyson, Browning, and Swinburne to him, echo through his poetry no more. As in 'Sable and Purple,' his theme, roughly fashioned into dramatic form, is concerned with the realities of kingship—perishable if misdirected into tyranny, durable only where the king's governance is sage, mild, and in communion with the welfare and

aspirations of his people. Volmar, the victorious captain of the king's armies, is assassinated on the very threshold of his triumph by the man whose daughter he had maltreated. The simmering discontent of the people, fomented by the imprisonment of their leader Brasidas, finds explosive vent at the trial of the slayer, and the king, yielding to the pressure of events, abdicates in favour of his son, the representative of a more enlightened régime. Such, in skeleton, is the theme, slender enough in all conscience. Its symbolism is but barely adumbrated, and the significance of the conception, strangely isolated, is not confluent with the broad and stately passage of the verse. Mr. Watson's play lacks that unity of design which bears the stamp of inevitability in art; it is not even a tessellated mosaic; it consists rather in a number of detached episodes, somewhat fortuitously strung together. It is a painted description rather than a dramatic play.

Throughout the perusal of the poem we were deterred from an undiluted enjoyment of it by a subconscious suspicion that the blank verse was too plausible to reach the richer seams of mental and emotional expression. Mr. Watson appears to us to have compromised not with the world, but with his muse. He has clipped the wings of his verse, checked its feeling for adventure, and kept it tethered, so to speak, in the home pastures. One of his salient characteristics has been, and continues to be, artistry in words. His achievement in proportion, in the exquisite fusion of matter and form, has been such as no contemporary can emulate. To place him beside Mr. Doughty in this respect is to provide a rare filip to the piquancy of contrast. They are the Apollo and Hephestus of the modern poetic Parnassus, which is many leagues nearer earth than the cosmogonies of former ages. Mr. Watson's technique and craftsmanship can be of surpassing quality. Mr. Doughty is a leviathan in the workshop of art. Mr. Watson is not master of numerous stops and keys of blank-verse melody. He has the Marlowesque limitations of resource—the Marlowesque sonorousness and style of marshalling his lines into dignified battalions. His blank verse is a pageant, scrupulously purged of tawdry and extraneous elements. He is the trained poet, and makes us feel his poetry as a disciplined rapture, the consummation of the ordered, delicate manipulation of the capacities of language. In 'The Heralds of the Dawn' we are apprehensive that his method has overlapped, even submerged, his purely inspirational ebullience. The result is division; the captain of words has felled the poet. The fine, puissant outburst of Brasidas,

I do defy it
To lay a hand upon me. With a signal
I could call forth a host as from the ground,
Who, if you dared to cast me in yon prison,
Would batter down its walls founded in blood,
Its doors dabbled with blood, its towers that rise
Out of a fen and rank morass of blood,
Unpacified blood, not to be quieted,
Not to be put to sleep in the earth at all,

for all the weakness of the last line—the line "Thou wert more callous than the lean-lipped sea," and "I am hurt with flying splinters of the truth," are of exceptional potency. The standard of such resonance is not maintained. Mr. Watson's blank verse in this volume seems to relapse from imaginative prowess into smoothness, aptness, and an uncalled-for reticence. At times he is almost *raffiné*—his metrical instinct of too stoical and complacent a temper. The *primum mobile* of imagination droops and appears to have passed its full-fledged condition.

Perhaps this treatment by comparison, if not invidious, is a trifle unfair to Mr. Watson. His high qualities, though impaired, are distinctly perceptible in his new play. His expression lacks the zest of discovery; but it retains its choiceness, the grave ceremony of its harmonies. What full and measured utterance is conveyed by these lines:—

How covetable that strictly bounded mind,
No shreds of twilight hanging loose upon it!
Mine own leans out into the Dark, and so
Hazards its very balance, in hope to catch
The footfall of events ere they arrive,
And from the Dark wins nothing.

Gladstone and Ireland: the Irish Policy of Parliament from 1850 to 1894. By Lord Eversley. (Methuen & Co.)

WE have before us in this book a very candid and able statement, but the story is told from the standpoint of a very advanced and yet simple-minded Radical, who often sees only one side of a question, and takes no account of practical difficulties or losses which more than counter-balance theoretical gains. His volume is a commentary on the following thesis: "The moral to be drawn is that the best, in fact the only safe, guide for legislation for a community like Ireland, with separate interests and wants, is to be found in the demands of its representatives." This sentence expresses a confident belief in Parliamentary representation, and assumes that it expresses the will of the whole nation. It is, moreover, very vague in the expression "separate interests and wants," by which we suppose the author means "separate from those of England." But it would be far truer if it meant divergent or conflicting interests and wants among the Irish people, and if so, the demands of the majority of its Parliamentary representatives may be anything but safe, and far from just. The signal defect in the representation of Ireland was that for a long time it represented mainly the Protestant and land-holding minority. Now, on the contrary, it expresses mainly the interests and wants of the Catholic majority. Nor is it a case where any sane statesman can afford to neglect the minority, which is most valuable to the country by its wealth, its intelligence, and its high traditions. But if the majority of its representatives in Parliament were to vote the exile of Protestants, Lord Eversley would apparently think it a wise and safe thing to do.

We put a very extreme case, to show the unsoundness of his principle, for we have no such respect as he has for the votes of the ignorant majority of any nation. But in lesser matters the same thing is true. He speaks of the Disestablishment and Disendowment of the State Church as a measure of unmixed good in allaying bad feelings and removing injustice. Probably it was on the whole a necessary measure, but not without the gravest drawbacks, and much damage to the whole country. It is only true in the sense of the very Low Church Protestant that the Disendowed Church has gained in vitality. In breadth and inclusion of strict Churchmen it has lost. Socially it meant the loss of a class of clergy who were all, since the religious revival of the early nineteenth century, resident gentlemen, living civilized lives, and spending their incomes among their Catholic as well as their Protestant neighbours. The former probably earned three-fourths of the wages paid by the Protestant rectors. This loss was never replaced by the appropriation of the fund to education or to charity. The local poor all lost heavily by the disappearance of the Established clergy and their households. The local squires also lost their best and most cultivated neighbours, and were encouraged by this and by land legislation to desert their homes and sell their places to common farmers. Then trees were cut down, gardens and avenues neglected, and the country allowed to fall back a century in civilization. These melancholy facts are not stated as a charge against Liberal legislation in Ireland. Some great change was necessary. The landlords as a class were idle, thriftless, and extravagant, and had lost control of their estates. The real owners were the creditors, who had no regard for the sufferings of the poor. But in the legislation which ensued, and which Gladstone undertook in a spirit of large justice and charity, it was impossible to distinguish between the honest, but oppressed poor and the idle, drunken, worthless tenant who was in arrear owing to his own vices, and not to the oppression of his landlord. The majority of those ultimately reinstated in their farms were idlers, while those who by a great struggle had honestly paid their rents got no consideration except that of having their future rents reduced, and of this unfairness they often complained very bitterly.

These are but a few of the difficulties which Lord Eversley, with his Radical optimism, has ignored. He goes even further when he tells us that the interfering with trial by jury, which has been so often practised in Ireland, was a great mistake, for the refusal of juries to find verdicts would have compelled the Government to remedy grievances a generation sooner than this was effected. There may, of course, be great public cases where a patriot is saved by a patriot jury from the persecution of the Crown; but in Ireland, and in the common affairs of life, juries brought up in opposition to

English law would find a thousand false verdicts, and refuse to find true ones, without any further effect than the demoralization of the people. No murderer who even pretended that his crime was agrarian or political would be convicted; prosecutions to maintain lawful rights would be balked, and a good part of the business at the country assizes would consist in tampering with the jurors beforehand. Lord Eversley, with his notions of English justice and fair play, does not appreciate the profound differences which exist in the Irish public. These differences are due, no doubt, to special causes—in particular the long misgovernment by England. But there are also influences of race and of religion which make it unsafe to argue that what is safe and sound in one country is safe and sound in the other. Nor do we for one moment think that a stray visit to Lord Clanricarde's country, and an inquiry which Mr. Shaw-Lefevre (as he then was) made, helped him in any way to find out the truth. The Radical M.P. visiting Ireland is surrounded by such a cloud of plausible deceivers that not one in fifty succeeds in penetrating the mist and discovering the real facts. In this case we have excellent evidence that he did not find them out, so far as they justified or explained the landlord's side. We cannot but regret that he did not accept the post of Chief Secretary when it was offered him, for we are confident that, if he had made a deeper study of Irish affairs, he would have found the solution not so simple as he now appears to consider it. On the other hand, we think his severe strictures on Lord Salisbury's Irish policy largely justified. Twenty years of coercion is no real statesman's resource, and the cynical disregard of the Irish which Lord Salisbury disclosed more than once, even in public, showed that he was wholly unfit to deal with the Irish problem. Lord Eversley evidently thinks no better of Mr. Balfour, but we cannot discuss living politicians here.

Turning to his personal estimate of Gladstone, we cannot but admire his unstinted delight in, and wonder at, the great Liberal leader. And no doubt every word he says of Gladstone's amazing personality, his vigour, his earnestness, his *δυσωπία*, to use a peculiarly apt Greek word, is very true and loyal, and will touch a vibrating string in every Liberal heart.

But his account of the psychological idiosyncrasies of his hero, though perfectly honest, is sometimes comical when he comes to defend them. Here is a passage:—

"While a supreme master of lucid exposition, he was also an adept in the use of subtle distinctions, and of phrases, which tended to obscure rather than to throw light on the subject under discussion. There are occasions when a Minister cannot give a direct answer to an inopportune question without injury to the public service. I have known Ministers, and even Prime Ministers, who, unable to say either Yes or No, would resort to lies. To Mr. Gladstone there were

infinite varieties of shades between Yes and No. He was able to make a reply such that no one could distinguish or disentangle the facts. Some people [*sic*] called this casuistry or sophistry. I have heard high authorities say that the art of casuistry ought not to be neglected. Call it by what name we may, the use of language in this way is at times necessary in the House of Commons in the interest of the public or for the purpose of perplexing an unscrupulous [?] opponent."

We with difficulty refrain from writing a commentary on this delightful passage. But we shall cite from Lord Eversley's book an instance where it was obviously required. Chap. xviii. is entitled 'The Kilmainham Negotiations,' and in it is a detailed account of the various parleys held between Gladstone, Forster, and Parnell through the mediation of Capt. O'Shea. It resulted in a change of policy by Gladstone, the resignation of Forster, and the release of Parnell. Yet in the next chapter Lord Eversley quotes the words in which Gladstone announced Parnell's release: "It is an act done without any negotiation, promise, or engagement whatever." In anybody else such a statement would have been not only a downright lie, but also a piece of shameless effrontery, for the negotiations were known to many. But had Gladstone been challenged, he would no doubt have begun defining *negotiations* in so many ways as to evade the censure he justly deserved. The whole story brings to our recollection the very different judgment of Kinglake, which we commend to Lord Eversley's attention: "Gladstone, Gladstone! That man uses his conscience not as a guide, but as an accomplice, and it holds the dark lantern for him when he is going out to commit a burglary."

Here and there Lord Eversley omits important facts or important sequences of events. Thus in giving a sketch of Parnell's provenance, he absolutely ignores his father, so leading the reader to suspect that he was some objectionable person. We can supply the missing information, and gladly do so. John Parnell was a most respected squire—the brains-carrier of the county, to use an Irish phrase. He was consulted by all the gentry regarding their private affairs. He played cricket for his county, and kept a ground in his place for many years. It was this pre-eminence which induced the relatives of a young lord in the county who would run the risk of visiting the United States to insist on Parnell accompanying the wealthy youth. Parnell was equal to the task: he brought his young lord home safe, but was caught himself in the wiles which the county dreaded, for he married an American girl of violent anti-English opinions, which she transmitted to her son. There was no feeling stronger in both mother and son than hatred of England.

Here is another instance. When the Parnell-O'Shea scandal became public the Irish Nationalists expressed their continued support of the leader, in disregard of his private character. In this the Irish bishops acquiesced. For he was a Pro-

testant, and therefore a heretic whose morals could not be sound. But the English Nonconformist conscience flared up at once, and Gladstone felt compelled to become its trumpeter. Then the bishops met and followed suit. Here the sequence is interesting, and should have been told us. The author never tells us clearly what can be inferred from the facts, even as he states them, that the Nationalist party drew a distinction between the accidental murder of Lord F. Cavendish, which they deplored as a calamity, and that of Mr. Burke, concerning which their ominous silence spoke volumes. The latter crime had even been recommended in one Irish paper shortly before the event. He speaks of Sir G. Trevelyan as the very strongest of Chief Secretaries, and Sir M. Beach as among the ablest. The usual judgment in Ireland was that the former was a very sensitive gentleman of great charm, the second a most laborious official with an imperturbable temper.

But a critic who has lived all through the period in Ireland, and known almost all the men concerned, finds so much to qualify and question in the details of the book that no review could possibly contain it. To such a critic the book is of the highest interest and value, for it reminds him step by step of all the blunders and the very few successes of the English management of Ireland. The further observation, with which we will conclude, is this: Could any one venture to write a similar volume on the Tory policy during the same period?

THREE COUNTIES.

THE volume 'Life in a Yorkshire Village' will be of great interest to men of the North Country. Carlton-in-Cleveland has been selected as a type, though there seems to be little to make it surpass other villages in the vicinity. We have no doubt that long before the Domesday record was written Carlton was a quiet cluster of dwellings. Perhaps there may have been houses there even in the Roman time, and at a still earlier date the valley provided men with water and wood for fuel. But Robert de Brus is the first person of whom Mr. Blakeborough takes notice. He died in 1141, and was buried in the Abbey of Gisburne. Afterwards Carlton, with other large possessions, became the property of the Meinells. The author carries down the history of the place to the seventeenth century, when, as in most other parts of England, the working-classes were far less prosperous than their forefathers had been in happier days. "Times mended, however, during the next cen-

Life in a Yorkshire Village. By J. Fairfax Blakeborough. (Stockton-on-Tees, Yorkshire Publishing Co.)

Shropshire. By John Ernest Auden. "The Little Guides." (Methuen & Co.)

Rambles in Somerset. By G. W. and J. H. Wade. (Same publishers.)

A Somerset Sketch-Book. By H. Hay Wilson. (Dent & Sons.)

ture," says Mr. Blakeborough, who goes on to remark that the villagers were given to baiting bulls in the early part of the eighteenth century. It can scarcely be doubted that they enjoyed this exciting diversion long before the date he mentions. From the 'Lay of Havelok the Dane,' to quote no other authority, it is clear that bull-baiting was a favourite amusement of mediæval England. At Carlton the diversion probably did not die out till it was made illegal, which was, we believe, as late as 1839. Even now the bull ring may be seen.

Mr. Blakeborough has done well to collect the folk-lore and traditional customs of the parish; we wish that others would work as hard as he has done. He has ascertained that Carlton has no maypole now, though one was standing forty years ago. In North Yorkshire, Sinnington and Slingsby still have their maypoles, and we trust they may continue to retain them.

We are told that as late as ten years ago corn was threshed with the flail by the Carltonians. Though there are probably one or two of the implements left in the village, they are seldom used, yet it is pleasant to learn that on hill-side farms a mile or two away the old fashion still persists.

Shropshire is the largest of England's inland counties, and has within its bounds every variety of natural charm. To the student of home scenery an extensive knowledge of Shropshire is essential. Nevertheless, not a few cultured Englishmen, to whom the Lake district, Devonshire and Cornwall, Shakespeare's country, the Peak of Derbyshire, the Yorkshire and Northumbrian coast-line, or the quieter joys of Surrey downs and woodlands are quite familiar, have to plead guilty to a comparative ignorance of Shropshire. Those who know this county either well or partially can scarcely fail to welcome Mr. Auden's little book. We might, perhaps, have had with advantage more information about the attractions of scenery and mountains, and it is strange that only trifling incidental reference is made to the old forests of Shropshire. Fully half of the county was subject to forest jurisdiction under the Normans, and it has been shown in the 'Victoria County History of Salop,' vol. i., that the story of the forestry is of much interest. But those who know this border shire the best will find little to complain of in the matter of omission. Churches are dealt with on a generous scale. Many of them in the north are small, and have wooden belfries, but there are good cruciform examples, as at Ludlow, Shrewsbury (St. Mary's), and Ellesmere, as well as other interesting fabrics of different periods—such as Stanton Lacy, Heath Chapel, Acton Burnell, Chelmarsh, and Tong. The old castles, several of the half-timbered manor houses, and the ruins of monasteries like those of Buildwas, Lilleshall, and Much Wenlock, receive adequate and careful attention.

The word "Saxon" is affixed to a short list of mounds, and in all except one the

term is, we believe, rightly used. As efforts are now being made to insist that all such mounds are early Norman, it may be as well to give Mr. Auden's slightly qualifying note:—

"The use of 'Saxon' as a convenient descriptive epithet is in no way intended to exclude the possibility that some of the mounds are early Norman. Stockaded mounds were a simple form of defence peculiar to no special race. But, since Shropshire was debatable ground between the Saxon and the Welsh, even after Offa's day, the weight of probability inclines to the view that in this county such earthworks were mostly erected in pre-Norman times, when they would be much needed by the early West Saxon and Mercian settlers."

The index might have been better, being insufficient for those who desire to know where to look for references to such subjects as screenwork, low-side windows, and ancient glass, or for earthworks and Roman pavements. The 'Leicestershire and Rutland' and other members of this series have all these and other important subjects duly inserted in the index, and emphasized by being printed in italics. Surely the present volume should have followed the same plan.

To ramble in Somerset is a vast undertaking, if there is the slightest idea of doing it on any thorough scale. The area of this shire, embracing a great tract of diversified country, extending from the Avon to the Exe, is almost sufficient to provide rambles for a score of years. Much of the central fenland may be destitute of any particular attraction, but almost everywhere else the land is scored with hills and valleys. The fair surroundings of Bath, the rocky ravines of the Mendips, the timber-clad slopes of the Blackdowns on the southern border, the charming combs of the Quantocks, and still further west the rolling wastes of Exmoor or the wide vale of Porlock—all these ought to prove full of fascination for lovers of nature in either its more mellow or its wilder moods. Even in the less winsome fenlands there are the gleaming apple orchards of Glastonbury, the prodigal corn lands of Taunton Dean, and the mysterious mist-laden marshes of Sedgemoor. Here, too, in this plain district, prevented from relapsing into a morass by an elaborately planned system of drainage, there are infinite attractions for the antiquary and the ecclesiologist in the discovered haunts of the early lake-dwellers, the ruins of Glastonbury, and the yet standing fabrics of the great church of Wells and its surroundings.

With so much material, it is small wonder that Messrs. G. W. and J. H. Wade in their 'Rambles in Somerset' adopted a different plan from that followed by the books on Sussex and Surrey with like titles issued by the same publishers. In those two cases the authors gave chapters descriptive of real walks and rides or of actual rambles. In the book now before us a fairly successful attempt is made to cover a great deal of ground after an orderly method, but there is no endeavour to reproduce the charm of

a walk or drive in any particular direction. At times this substantial book waxes a little dull, as in the long-drawn accounts of the histories of Bath and Bristol, which are scarcely in accord with the title of the book. Nor has the penultimate chapter on Exmoor, entitled 'The Haunt of the Red Deer,' caught much of the spirit and romance of that district; in fact, it is too prosaic to please the true lover of that enchanting region. Nevertheless, it must be frankly acknowledged that the authors have given us several attractive chapters, foremost among which stand those of 'The Island Valley of Avilion,' 'Across the Mendips,' and 'Quantockland.' It may be remarked that the spelling "Quantocks" on the map is much to be preferred. The authors ought also to have known better than to give the name Hurlstone Point to the fine headland of Porlock Bay, the insertion of the letter *l* being a mere modern vulgarism, falsifying place-name history. The photographic plates are beautifully reproduced and particularly well chosen.

Miss Wilson's 'Somerset Sketch-Book' is a modest-looking volume of quite a different calibre. It is a series of charming country sketches, chiefly gathered in the Mendip country, and full to the brim of real "Zummerset" village life. Though there is but little definite topographical information, no other county could, one thinks, have produced the different characters and scenes in these twenty and odd descriptive tales and pictures of genuine peasant life. The effect of reading them one and all, and then rereading them, on a somewhat jaded elderly critic who knew and loved the sweetness of Somerset, especially the confines of Exmoor, in the days of his youth, was to fill him with a burning desire to revisit the slumberous old villages wherein such incidents occurred. 'The Ploughing Match,' 'The Sheep-Shearing,' and 'The Rat-Catcher' are full of delightful and sympathetic touches; pathos is aptly blended with humour, and the whole sweetened by fragments of the soft rich "Zummerset" dear to the ears that know it. When the rat-catcher's favourite cripple child lay a-dying, the mother had a visit from his half-sister, who was both dairymaid and henwife at the rectory. At the end of a page or two of eerie suggestions as to the cause and possible cure of the illness, she thus concludes:—

"If 'twere the ague, put a spider in the water, and drink 'en when he do curly up. That be a good cure, but if it be the fits, thou should'st make 'en swally hairs from the cross on a donkey's back. An' must be a she'un, look, since he'm a boy, or else Parson's donkey wu'd ha' done. But thou'd best not tell Parson. An' Parson too, look, he do pray beautiful, 'twould be good for the child if he'd say a prayer over 'en. But I'll send thee the hairs from Cox's donkey to Stoke, and mind thou don't let Doctor know or happen he'll not give thee his own stuff, an' it be mortal good, for sure, but there cassin't be no harm to use what them as went before us did use, for there be some things as the gentry don't know on. So mind thou don't tell Parson."

NOTICES OF NEW BOOKS.

[Notice in these columns does not preclude longer review.]

Theology.

Lilley (James Philip), *FOUR APOSTLES: THE TRAINING OF CHRISTIAN MISSIONARIES*, 2/6 S.P.C.K.

The four are the middle group of the twelve—St. Philip, St. Bartholomew, St. Matthew, and St. Thomas. The aim of the book is analogous to that of a sermon, *i.e.*, personal edification (in this case tending towards the better realization of the ideal of a missionary) by means of the study of characters of the New Testament. Difficulties, critical or otherwise, are thus rightly enough left on one side. We notice some indulgence in sweeping statements, less easy to tolerate in a written than in a spoken discourse.

Ormanian (Malachia), *THE CHURCH OF ARMENIA*, translated from the French Edition by G. Marcar Gregory, 5/ net.

Mowbray
A significant contribution to ecclesiastical history, from an avowedly orthodox point of view. The historical does not clash so conspicuously with the doctrinal attitude as might be expected, and we are provided with an adequate, if not comprehensive survey of the evolution, doctrine, discipline, liturgy, literature, and prevailing conditions of the Armenian Church. The translation is finished and learned. There is a good index, and the two appendices contain statistics of dioceses and a chronology of the Patriarchs. Bishop Welldon contributes an Introduction.

Priest's (A) Outlook: Passages from the Letters of Laurence Enderwyck, with a Prefatory Note by the Rev. H. F. B. Mackay, 1/ net. Mowbray

A number of semi-devotional letters from the strict doctrinal Roman Catholic standpoint. The author seems to us somewhat narrow in outlook, and his style is cumbrous and heavy. Nor are the subjects of wide appeal. There is an excessive estimate of Oscar Wilde's verse.

Stock (Eugene), *THE SERVANT, A BIBLICAL STUDY OF SERVICE TO GOD AND MAN*, 2/6 S.P.C.K.

The chapters which give the different Greek words for "service" and "servant," with the instances of their use in the New Testament, may well prove useful to the reader who knows a little Greek, and wants a thread for reading and meditation. It is practically impossible at this time of day to find anything to say about the Christian's duty of service that has not been said—and said beautifully—before; we found the hortatory parts of this book less satisfactory.

Law.

Bowker (Richard Rogers), *COPYRIGHT, ITS HISTORY AND ITS LAW: BEING A SUMMARY OF THE PRINCIPLES AND PRACTICE OF COPYRIGHT, with Special Reference to the American Code of 1909 and the British Act of 1911*, 21/ net. Constable

This American book aims at being a comprehensive work on copyright, especially with reference to the new American code. Having taken part in the development of copyright law for many years, as editor of *The Publishers' Weekly* and *The Library Journal*, and as Vice-President of the American (Authors') Copyright League, Mr. Bowker is well equipped for his task. His book is a survey of the past history and present position of copyright in many

lands, and will be of interest and value to students of the subject and to those who require to know the main features of contemporary law on a wide scale. For the practising lawyer the work is obviously not designed, except for occasional reference. For ready use the index is unsatisfactory.

Jones's Book of Practical Forms for Use in Solicitors' Offices, Vol. I., 5/ net. Wilson

Third edition, revised and enlarged.

Poetry.

Beesly (A. H.), *POEMS OLD AND NEW*, 1/ net. Longmans

Mr. Beesly is a polished and versatile poet. He is most successful in his dramatic verse, which, if not profound, is infected with a happy, careless vigour which endows it with charm. He is, however, too thoughtless and impulsive, and should learn to cultivate rather than dally with the Muse.

Garrod (H. W.), *OXFORD POEMS*. Lane

These poems, which are terse, epigrammatic, and closely knit, have an erudite tone about them, exhaling a chaste and sober aroma. Their quality oscillates between the pedestrian and a gravity that is not without solemnity. In spite of the exactitude of the form, however, the thought is frequently commonplace. Some few of these superior little cameos remind us of Clough.

Goldsborough (F. C.), *POEMS AND SONNETS*. Nutt

The author pours forth cataracts of images, metaphors, and analogies from an abundant conception, as yet undisciplined by a mature regard for form. His imagination is long-sighted, but entirely incapable of controlling its exuberant impulses. Banalities are rife among things well worth a second perusal. In spite of prolixity and verbosity, there is vitality in the verse.

Graves (Charles L.), *THE BRAIN OF THE NATION, AND OTHER VERSES*, 3/6 net. Smith & Elder

Mr. Graves has a pretty turn for a rhyme and an "esprit" which covers many sins. His satires are gay and irresponsible little flourishes that will ensure an otherwise idle hour being plausibly spent. He rejoices in small darts of careless and good-humoured criticism thrown haphazard, at all angles, and in prolific numbers.

Haswell (John), *POEMS*, 5/ net. Sunderland, Hills;

London, Simpkin & Marshall

It is no light task to discover the driving force of Mr. Haswell's verse. He is a fluent writer, obviously seasoned to metrical composition, and addicted to ingenuities of versification. He hardly ever writes bad verse, and seldom good verse. We find nothing salient in his book.

Thomas (Gilbert), *BIRDS OF PASSAGE, AND OTHER VERSES*, 2/6 net. Chapman & Hall

We meet with no adventures in Mr. Thomas's verses, but his natural speech and quiet spirituality have a certain power of appeal. He is at home with the placid things of life, "the good green earth," or a grandfather clock; yet his smoothness tends to monotony, and betrays, we think, a lack of strength. Some of the pieces are reprinted from *Country Life*, *The New Age*, and other journals.

Thyrea: A SONNET SEQUENCE FROM A SANATORIUM, by J. F., 6d. net. Melrose

We can see little justification for the publication of these five sonnets, inspired though they are by genuine feeling.

Young (Eveline), *BALLADS, SONGS, AND POEMS*, 1/6 net. Ffield

The author asks the reader's forbearance with such an air of genuine modesty that we are disarmed. Her book is the expression of a placid optimism and a gentle piety which have, indeed, no necessary connexion with poetry, but she has in her smooth and unobtrusive verse a suitable medium for her thoughts. Some of the shorter poems are reprinted from *The Quiver*.

Bibliography.

National Library of Wales: BIBLIOTHECA CELTICA, a Register of Publications relating to Wales and the Celtic Peoples and Languages for the Year 1910. Aberystwyth

Sonnenschein (William Swan), *THE BEST BOOKS*, a Reader's Guide to the Choice of the Best Available Books in every Department of Science, Art, and Literature, with the Dates of the First and Last Editions, and the Price, Size, and Publisher's Name (both English and American) of each Book, Part II., 14/ net. Routledge

This Part supplies (1) fourteen sections dealing with Law of all kinds, Political Economy, Commerce, and Education under the heading 'Society,' and (2) nine sections concerning Geography, Ethnology, Travel, and Topography. Our examination of the book shows that considerable pains have been taken to bring it up to date, while the details added in smaller type are always illuminating, *e.g.*, Mr. Henry James is described as "a liter. man resid. in Rye—not a typical Amer.-in-Eur." The list of books under 'English Counties' is decidedly well done. But we miss Compton Wyniat, which has its monograph, under Warwickshire.

The index, which is necessary to facilitate the ready use of the book, is reserved for Part III., to be issued shortly.

History and Biography.

Anethan (Baroness Albert d'), *FOURTEEN YEARS OF DIPLOMATIC LIFE IN JAPAN*, with an Introduction by H.E. Baron Kato, 18/ net. Stanley Paul

Miscellaneous jottings and gossip revolving round the diplomatic world of Tokyo, Yokohama, and other centres of Court and official life between the years 1893 and 1906. Baroness d'Anethan, the wife of the Belgian plenipotentiary, writes her reminiscences in diaristic form, and mingles much that is superficial, and ephemeral with more interesting matter. The chronicling of endless rounds of social engagements is as tedious for the reader as lists of dates.

Borst-Smith (Ernest F.), *CAUGHT IN THE CHINESE REVOLUTION: A RECORD OF RISKS AND RESCUE*, 2/6 net. Fisher Unwin

This book relates an episode which, fortunately, was of an isolated character. It illustrates the dangers of the missionary life in China, and the curious temperament of the Chinese people. When the revolt of the troops at Wuchang early in October last became known at Sianfu, and the Manchu garrison fell victims to revolutionary fury, it was contrary to the intentions of the leaders of that movement that the wife of a Swedish missionary, six children, and their tutor were massacred by the mob. Of two parties concerned in the outbreak—one composed chiefly of scholars, the other of adherents of a secret society—the latter were responsible for the murders. At this moment there were other missionaries, belonging to the Baptist Missionary Society, residing at

Yen-an-fu and other places north of Sianfu, and in great danger. Advice to leave for the coast without delay having been received from official sources, they started for Sianfu, where order had been restored. Meanwhile a band of brave men set out from Tai-yuan-fu—graduates of Oxford, Cambridge, Harvard, and Continental universities, nine in all—to effect their rescue. Starting on December 3rd, they overtook the author and his companions on their way south, and in spite of all obstacles brought them in safety to Sianfu on Boxing Day. Ten days later the party—now numbering, with Chinese, 150 persons, of whom twenty-six were Swedish and English missionaries, married and single, besides several children—was able to proceed to Honan-fu, where a special train, sent for their relief by Yuan Shih-kai (now President of the Republic), awaited their arrival. It is pleasant to be able to record that on this part of their journey, when they had to cross the lines of the retreating insurgents and advancing Imperialists, the latter courteously deferred an intended attack for twenty-four hours that the foreigners might pursue their way unharmed.

Cheiro's Memoirs: the Reminiscences of a Society Palmist, 7/6 net. Rider

Our author tells us that "memories, like jewels, are sometimes bright, sometimes clouded." They are also apt to be paste. The records of the present volume are simply the parings of observations upon notable people. We are not impressed by the conversational powers of the "celebrities."

Clarke (Abp. Henry Lowther), STUDIES IN THE ENGLISH REFORMATION, 5/ S.P.C.K.

These are the Moorhouse Lectures for 1912, delivered in St. Paul's Cathedral, Melbourne. In his Preface the author explains that their character was conditioned "by the needs of the hearers, to many of whom Church History is a largely unexplored region." Accordingly, in a clear and painstaking way, and with conspicuous fairness, he has set forth—as if telling them for the first time—facts already familiar to most readers in this country. They are thrown into the form of half a dozen biographies, and illustrated by copious notes and quotations. Appendixes deal briefly with the ecclesiastical problems which, in modern times, have grown out of the Reformation. In so far as the judicial balance inclines at all, it is towards leniency in regard to Henry VIII. and the Protestants; while the treatment of Laud betrays some want of sympathy.

Conway (John Joseph), FOOTPRINTS OF FAMOUS AMERICANS IN PARIS, 12/6 net. Lane

Mr. Conway's volume is more interesting for its portraits than for its text, and more interesting in its earlier than its later half. While Franklin, Jefferson, and Rumford were persons of character and of some genuine importance, the useful, respectable, dull American Parisians of the nineteenth century furnish but poor reading. It seems also a little unnecessary at this time of day to proclaim so insistently the superiority of the republican to the monarchical system of government.

Horne (C. Silvester), DAVID LIVINGSTONE, 1/ net. Macmillan

This biography of the great missionary and explorer has been written in anticipation of the centenary of his birth, which occurs next year. It describes sympathetically his continuous struggle against the horrors of the slave trade, his appreciation of the good qualities of the natives, and the intense devotion he inspired in them, as shown so

remarkably by their conduct after his death in conveying his body from the centre of Africa to the coast. It is printed in bold type, and has a good index. The map, however, is on a painfully small scale, and names are occasionally spelt in different ways—e.g., Lake Moero in the text, Mweru on the map, and Merco in the index. The terms in which the Royal Geographical Society is referred to on p. 137 are to be regretted.

Lovat-Fraser (J. A.), JOHN STUART, EARL OF BUTE, 2/6 net.

Cambridge University Press
This brief account of George III.'s unpopular minister is clear, just, and comprehensible; and its failure to give any living impression of Lord Bute's character is probably due mainly to the reserved and uncommunicative disposition of that nobleman. As a statesman his faults were that he was on the wrong side, that he came too late in life to politics, and that he was personally inaccessible and unsociable—shortcomings that have ruined the careers of stronger men than he. It was not by any of these, however, that he was driven from public life, but by the irrational prejudice of his English contemporaries against Scotchmen. The frontispiece fails to confirm the tradition of Lord Bute's good looks; but the unpleasant discrepancy in the size of the two eyes may, perhaps, be due rather to Ramsay the painter or Purcell the engraver than to nature.

Melville (Lewis), SOCIETY AT ROYAL TUNBRIDGE WELLS IN THE EIGHTEENTH CENTURY, AND AFTER, 10/6 net. Nash

Mr. Melville's book is disfigured both in its text and illustrations by a certain amount of padding. Portraits of Fanny Burney and of Beau Nash that have already often appeared might now enjoy a period of repose; the latter worthy's 'Rules to be observed at Bath' have been reprinted several times already, while the verses that form the appendix might, with advantage, never have been reprinted at all. But there are a good many extracts from eighteenth-century correspondence, most of which are fresh, and some new illustrations. The portrait of Mary Berry as an elderly woman in a cap is delightful, and that of Queen Victoria at the age of about twelve particularly interesting as a likeness, though of no artistic merit. It is convenient to have so much information about Tunbridge Wells thus brought together.

Review of Historical Publications relating to Canada: Vol. XVI. PUBLICATIONS OF THE YEAR 1911.

Toronto University Press
A useful book of reference; but would it not be of more historical value if fewer books were noticed, and the more important at greater length?

Shoen (William), A BRIEF SKETCH, edited by his daughter, M. J. Shoen, 3/ net. Longmans

A simple record of a life spent in arduous and honourable service. Shoen's activities were very wide, but he will be best remembered for his championship of the cause of women. He was connected with Bedford College from its foundation; and Girton, Newnham, and Somerville owed much to him in their early days.

Statesman's Year-Book, 1912, 10/6 net. Macmillan

To praise this most useful book year by year is to become monotonous. It is as up-to-date and as accurate as ever. Recent legislation, in Great Britain and other countries with reference to insurance of workpeople and with regard to old-age

pensions is duly noted. There are many valuable tables in the preliminary part of the book. The one which deals with tin production is of special interest at a moment when there is much talk of Nigerian tin, and it should be noted that the total production of Nigeria is wholly unimportant when compared with the output of many other British colonies. We had hoped to find a table of the oil production of the world, but it is missing, and the facts can only be ascertained by search under the heading of each country. This makes us still wish that it were possible to enlarge the index, for such things as oil and tin find no place there. We also wish that the index could be brought up to date, so as to include the 'Additions and Corrections.' In the 'Additions,' for instance, we are given the latest Cabinet of New Zealand, but there is no allusion to it in the index.

The new maps are as good as possible. The most useful, perhaps, is that which shows the rearrangement of Indian provinces, but the map of Morocco and Tripoli will also be much consulted.

One trifling misprint in last year's volume still exists in the list of publications relating to Greece, and in that list we would suggest that Sir Richard Jebb's 'Modern Greece' and an excellent book on 'Greece in Evolution' (published in English and in French) might be included. We again see the omission of Murray's Guides for some countries where Baedeker is given, and note that the edition of Baedeker's 'Eastern Alps' is not the latest published.

Under Turkey we are told that the first Turkish Parliament was dissolved this year, and we have a good paragraph about the forms of the Constitution; but it is impossible for Englishmen to understand the extraordinary way in which the Young Turks "gerrymandered" the constituencies in the recent elections. Englishmen have not yet sufficiently realized that a packed committee has taken the place of what was at first supposed to be a Constitutional Parliament.

Geography and Travel.

Canuck (Janey), OPEN TRAILS, 6/ Cassell

A series of incomplete and disjointed sketches, descriptive of Canadian life and scenery, which will, we fear, prove of scant interest to the serious reader. The author is obviously a keen and sympathetic observer of nature, and possesses some facility of expression; but she overwhelms us with a multitude of haphazard anecdotes and impressions, presented with little regard to construction, and with a lack of definite purpose. Further, over-anxiety to maintain the interest leads her to write in a sort of breathless and garrulous haste. The style is colloquial, and often unduly sententious and egotistical. The text is plentifully illustrated with some little pen-and-ink sketches, and there is a frontispiece in colour.

Clinch (George), LONDON, 2/6 net. Methuen

Mr. Clinch is already well and favourably known as a writer on particular phases of London topography. It is, however, a comparatively easy matter to write at length upon a given district, such as Bloomsbury or Marylebone; but it requires a rare combination of wide general knowledge, critical acumen, and common sense to produce a good book of less than 250 small pages on so vast a text as London. These qualities Mr. Clinch possesses. We have tested the book severely in various directions, and can pronounce it with confidence to be free from almost any kind of blunder. Though adopting the useful method, characteristic

of the Little Guide Series, of arranging the descriptive matter in alphabetical order, the book opens with several carefully written introductory sections, wherein Mr. Clinch is seen at his best. They deal respectively with London in Roman, Anglo-Saxon, and Mediaeval days, and also supply interesting, condensed information as to literary associations, trades, and street signs. The brief descriptions of places are subdivided under special headings, such as 'Bridges,' 'Churches,' 'Parks,' 'Streets,' and 'Old Theatres,' so that some care is required in consulting these pages, and an index is a necessity. Here is a good one, so far as it goes, but it will be well in another edition to improve it by the insertion of such entries as Picture Galleries, Libraries, and a few other subjects, of which there are no summaries in the general text. By the by, we fail to see any reference to the really noble library of the Guildhall, with its fine collection of MS. records of the City parishes; nor is the notable Williams Library in Gower Street named. There are several good appendices.

Cobb (Rev. G. H.), THE PILGRIM'S GUIDE TO LOURDES AND THE CHIEF PLACES EN ROUTE, 1/ net. Sands

Contains a good deal of practical information in a convenient form, with a Preface by the Archbishop of Westminster.

Fascination (The) of Switzerland, written and photographed by L. Edna Walter. Black

The subject of Switzerland is so hackneyed that it argues some temerity to write about it. This little book, except for some instructive matter upon glaciers, adds little to the countless records, personal, historical, descriptive, and geographical, which we already possess.

Macleod (Olive), CHIEFS AND CITIES OF CENTRAL AFRICA: ACROSS LAKE CHAD BY WAY OF BRITISH, FRENCH, AND GERMAN TERRITORIES, 16/ net. Blackwood

"A simple, unexaggerated narrative of travel through little-known regions" is the author's own description of this work. There are many such, of course, and, if any part of Africa continues to be little-known, it will not be for lack of a multitude of commentators. But these journeys to and from Lake Chad are good reading, without too much adventure of a highly coloured kind, and we get the right sort of information upon native life and customs. Incidentally Miss Macleod pays a high tribute to British administration. There are numerous illustrations, a map, and a classified list of plants collected by the author and her companions. The book is unnecessarily cumbersome.

Reynolds-Ball (Eustace), JERUSALEM: A PRACTICAL GUIDE TO JERUSALEM AND ITS ENVIRONS, 2/6 net. Black

A second edition of this well-known guide-book, which has been revised and enlarged.

Sociology.

Kenngott (George F.), THE RECORD OF A CITY, A SOCIAL SURVEY OF LOWELL, MASSACHUSETTS, 12/6 net. New York, Macmillan Co.

In a recent issue we drew attention to the importance of collecting and marshalling the facts of industrial conditions preliminary to social legislation. In no country has the examination of such conditions been undertaken more thoroughly than in the United States, and it is doubtful whether any University elsewhere would have gone to the

length of Harvard, not merely in accepting a local social survey as the subject of a doctorate thesis, but also in actually promoting the inquiry by the provision of a fellowship. Dickens, after his American visit of 1842, paid a special tribute to the factory girls of Lowell in 'American Notes,' while about the same date Miss Martineau favourably reviewed in the columns of *The Athenæum* the *Factory Offering*, an organ conducted by these girls. To-day the city is entirely different. Of its hundred thousand inhabitants a fifth alone are native-born of native parents, and about a half are aliens from non-English-speaking countries. The city therefore presents problems of special difficulty to the social investigator. Complete budgets were obtained from 228 families, all of whom belonged to the "respectable, sober, industrious, and thrifty wage-earners of Lowell, who constitute nearly one-fourth of the population." These show an average yield from food of 5,510 calories per man per day (including waste), and are satisfactorily above the standard requirement for a man with moderate muscular work of 3,500, as calculated by Prof. Atwater, and the figure of 4,181 obtained by Mr. B. S. Rowntree from the study of 20 servant-keeping class families of York in 1899. Fruitful results are obtained by grouping according to races. The Irish inhabitants, for example, have a drunkenness-rate of about four times that of the remainder of the population. There are certain obvious gaps in the author's survey. He devotes little attention, for example, to families who have not the virtues enumerated above, nor has he studied the seasonal fluctuations of employment or inquired fully into the status of the woman worker. The book is illustrated with numerous excellent photographs and maps.

Education.

Education by Life: A DISCUSSION OF THE PROBLEM OF THE SCHOOL EDUCATION OF YOUNGER CHILDREN, by Various Writers, edited by Henrietta Brown Smith, 3/6 net. Philip

Embodies useful suggestions as to the art of reading and methods of inculcating the love of it. The choice of literature and its results upon the childish mind are important and neglected educational studies, well worth the examination the author has devoted to them.

Heck (W. H.), MENTAL DISCIPLINE AND EDUCATIONAL VALUES, 3/6 net. Lane

This book, which is apparently a second edition—although the title-page gives no indication of the fact—belongs to that wearisome class of publications which present a series of passages by various authors upon some debatable topic. The repeated changes not only from one point of view, but also from one style to another, exhaust the attentive reader, and leave in his mind a chaos of uncertainty. The experiments, which form the really valuable portion, lose much of their value by being described obscurely.

Mann (C. Riborg), THE TEACHING OF PHYSICS FOR PURPOSES OF GENERAL EDUCATION, 5/6 net. New York, Macmillan Co.

The latest volume in the Teacher's Professional Library is a careful and earnest inquiry into the place and value of physics in education. The author claims with justice that physics, rightly taught, may be "cultural" as well as "vocational," which, in plain language, means that it is worth studying. He then passes in review the

teaching of the subject down to the present day, avowing himself at the same time a "new physicist" and a democrat. He then discusses the method of the science, its pedigree and biography, and indulges by the way in some loose and exaggerated rhetoric against Greek thought. There are patent faults, but the work as a whole is readable and stimulating.

Philology.

Burkitt (F. C.), THE SYRIAC FORMS OF NEW TESTAMENT PROPER NAMES, 2/ net. Frowde

An erudite and exhaustive treatise embodying the latest research upon the subject. It should be instructive to those engaged in elucidating this intricate problem of language.

Edmonds (J. M.), SAPPHO IN THE ADDED LIGHT OF THE NEW FRAGMENTS, 1/ net. Cambridge, Deighton & Bell; London, Bell

A pamphlet containing a paper read at Newnham College in February last, which gives a pleasant picture of Sappho and translations of the Fragments ascribed to her, old and new. Mr. Edmonds is bound, like other scholars, to enter the region of conjecture, but his possibilities are plausible enough to make us interested in the text and translation of the Minor Lyric Poets which he promises. He gives references here in each case to the original text of the pieces translated, but he would have added to the interest of students by printing them all at the end, or at any rate such as have been recently discovered.

Manilius (M.), ASTRONOMICON, LIBER SECDNDUS, edited by A. E. Housman, 4/6 net. Grant Richards

The Preface is an exposition in English of the astrological contents of the book, with parallels. The notes are in Latin, as in Prof. Housman's edition of Book I., which appeared in 1903, and included some of the conjectures here adopted. Alike in explanation and conjecture the editor is brilliant, and his comments are, as usual, incisive. He supports all his views by a wide knowledge of MSS. and language. One of the best conjectures is the reading in l. 7092, "et sepe in peius deerrat natura maremque," for the "in pecudes errat" of the MSS.

School-Books.

Hall (H. S.), A SCHOOL ALGEBRA, Parts II. and III., 2/6 Macmillan

Part II. takes the student through Progressions, Indices, Surds, Logarithms, Ratio and Proportion, Variation, and the Theory of Quadratics, with numerous miscellaneous examples. Part III. deals with the remainder of the subject up to the standard required in schools and colleges. Throughout the work is well arranged, explanations are clear, and examples are of the most modern type.

More (Sir Thomas), UTOPIA, edited, with Introduction, Notes, and Glossary, by William Dallam Armes, 2/6 net. Macmillan

A plain and agreeable edition of the 'Utopia,' the first edition of the first English translation, as reprinted by Dr. Lupton, forming the basis of its text. Spelling and the arrangement of clauses are modernized, though not offensively. The Introduction is substantial, but far too prone to head-lines and classification. The notes, glossary, and index are complete enough; in fact, they tend (especially the notes) to supply a superfluity of information.

Shakespeare, MACBETH, edited by S. E. Goggin, 2/ University Tutorial Press

A capable summary of the problems of the play is supplied in the Introduction. The editor has a somewhat dull style, but covers the ground well, and does not shrink difficulties. The notes are satisfactory alike in explanations and in the quotation of parallel passages.

Thole (F. B.), QUALITATIVE ORGANIC ANALYSIS, with an Introduction by A. E. Dunstan, 1/6 Methuen

The instructions given in this book on practical organic chemistry should prove helpful to aspirants for a degree in science. A logical method is followed throughout, from the determination of elements to the final characterization of the compound.

Unwin (S. R.) and Abbott (G.), A SKELETON ENGLISH GRAMMAR, 1/ net. Fisher Unwin

We recognize in this publication some of the recommendations of the Joint Committee on Grammatical Terminology, but we fail to see how a grammar which eliminates from nouns and pronouns the neuter gender can be adopted either for the study of English alone, or as a help to the study of Latin, as intended by the authors.

West (Alfred S.), THE REVISED ENGLISH GRAMMAR FOR BEGINNERS, New Edition, based upon the Recommendations of the Committee on Grammatical Terminology, 1/ Cambridge University Press

This new edition may be safely adopted by those who accept the recent recommendations on terminology. The only drawback is the small type so much in evidence, which is due to the author's desire to deal fully with his subject in a limited space. Definitions and rules are clearly stated, and examples are commendably brief.

Fiction.

Atkinson (Eleanor), GREYFRIARS BOBBY, 5/ Harper

Bobby was a faithful Skye terrier whose life-story of devotion will certainly be read with interest by many dog-lovers, especially if they are Scots. For it must be explained that Bobby's career began and ended in Edinburgh, and we think that many "foreign" readers will find the dialect difficult.

Barr (Amelia E.), SHEILA VEDDER, 6/ Fisher Unwin

The story of Sheila Vedder is altogether commonplace, and the local colour of the Shetland Isles is by no means interesting enough to impart originality to it. Critical readers will be irritated by the affected and didactic archaism of the style; but the simple-minded will doubtless be impressed by it.

Beresford (J. D.), A CANDIDATE FOR TRUTH, 6/ Sidgwick & Jackson

The character study in 'The Early History of Jacob Stahl' is continued in the present volume, which is written with a certainty of detail which is admirable. But this very conscientiousness will mislead many readers as to the fascination for women with which the hero is evidently intended to be endowed. The questions as to whether law is but expediency, and convention a synonym for convenience, are without doubt debatable; and that the dictates of the individual conscience are the true guide to morals many will doubtless agree. But for Jacob,

living apart from his wife, cut by his former mistress Lady Paignton, and only just having escaped the net cast for him by the designing Mrs. Latimer, to talk of expediency and convenience with regard to his desired relations with Betty, a partner in a Bloomsbury boarding-house—this is surely going a little far, even for one of those "Candidates for Truth" who are lauded by Emerson because of their aloofness from all moorings. The further volume which is promised will be awaited with interest.

Böhme (Margarete), THE DEPARTMENT STORE, translated from the German by Ethel Colburn Mayne, 8/ Appleton

The theme of this German novel may be described as the art of moving with the times—particularly the mercantile and commercial times. It is a painstaking work, and arouses an interest of sorts, but the atmosphere of the emporium is scarcely exhilarating, and English readers may find the characters lacking in individuality and distinction.

Bosher (Kate Langley), THE MAN IN LONELY LAND, 3/6 Harper

This is a pretty story of love and sentiment of a type that seems peculiar to America: precocious and charming children; a strong, stern man of the world; the beautiful girl who comes into his life to blow away his cynicism for ever. "The Man in Lonely Land" fulfils his destiny, and his story will be read with pleasure by the unsophisticated.

Buckrose (J. E.), A BACHELOR'S COMEDY, 6/ Mills & Boon

There is nothing very virile in this account of a country parson's love-affair. His sacrifice of the woman he loves to a drunkard strikes us as more futile than generous, and that worthy's elopement with another girl at the last moment is suggestive of a time-worn convention. The author's style does not impress us, and the characterization is weak.

Colly (F. and A.) and Baker (Nellie), A TWO-FOLD MISTAKE, AND OTHER STORIES, 3/6 Drane

There is an amateurishness in these short stories, in the mechanical movement of events, the lack of sequence of ideas, and the studied school-essay style of writing, which is not to be covered by the supposed realism of a series of unhappy endings. Such endings, the authors might be advised, are not the only requisite of an artistic short story.

Dorrington (Albert), THE RADIUM TERRORS, 2/ net. Nash

The nefarious doings of a party of Japanese desperadoes, who succeed in blinding their victims by means of radium, provide plenty of excitement of the usual transpontine order. The narrative describes a sort of intellectual duel between the arch villain, a doctor, and the inevitable and preternaturally stupid detective.

Hardy (Thomas), FAR FROM THE MADDING CROWD, 7/6 net. Macmillan

The second of the "novels of character and environment," with the same characteristics of equipment as the first of this handsome new edition. Mr. Thomas Hardy contributes an interesting Preface to this volume, explaining that 'Far from the Madding Crowd' was the first novel to which the appellation "Wessex" was applied by him. *The Examiner* of July 15th, 1876, being the first to adopt one of the happiest place-name crystallizations that have obtained universal currency in English literature. Mr. Hardy deprecates the

loss of "local traditions and humours," consequent upon the modern tendency to migration. The frontispiece shows a typical village street.

Hill (Headon), MY LORD THE FELON, 6/ Ward & Lock

The adoption of a burglar by an Earl as his long-lost son and heir is a wonderful but fitting opening to a story that gathers excitement on every page, so full is it of plots and counterplots. We will not divulge any secrets that might detract from the pleasure of the reader who loves mysteries and thrilling situations, but will content ourselves with remarking that the style of writing is in every way suitable to the matter.

Holland (Clive), IN THE VORTEX, A LATIN QUARTER ROMANCE, 6/ Hurst & Blackett

'In the Vortex' is far too long, and is put together in a clumsy, helpless way. The singular inaccuracy of some of the French raises a doubt as to the author's complete familiarity with the Parisian life that he describes.

Knott (Stephen), THE CUP AND THE LIP, 6/ Murray & Evenden

The ease with which the unattractive characters of this book are allowed to fall in and out of love with one another may convince those who believe with the author that "love stands but a poor chance if weighed against lucre"; but such gymnastics of affection are unlikely to appeal to any one else. The philosophy of this novel, what there is of it, is superficial, the characters are unconvincing, and the style is not good.

Leigh (Edgar), A DAUGHTER OF FATE, 6/ Murray & Evenden

We cannot think that this novel was worth publishing. Characterization, construction, grammar, and narrative are all below the standard that criticism can recognize. Moreover, from first to last, the author never clearly explains what his story is about, what the papers are for the possession of which people are kidnapping and killing one another, nor what are the aims pursued, apparently, by two opposing groups of conspirators.

Lone (C.), JOURNEYS END, 1/ net. Murray & Evenden

We have read this book with feelings of mingled pleasure and regret—pleasure in the vividness of much of the writing and in the truth of the feelings portrayed, and regret at the choice of the subject. The central idea is morbid, the situations evolved are puerile and impossible, and the whole plan unworthy of the writing. We shall, however, look forward to another book by the author.

Rowlands (Effe Adelaide), A KING AND A COWARD, 6/ Hodder & Stoughton

The loyalty and long-suffering nobility of the hero, the despicable meanness of the villain, the sweetness of the heroine—all these things could never be excelled, and only equalled in a Drury Lane melodrama. Each character seems to possess some quality which he absorbs and makes peculiar to himself. This naturally gives a singleness of purpose to his aims in life, and often leads him to excesses. Readers who like an exciting story will not be disappointed in this book.

Shore (W. Teignmouth), OH MY UNCLE, 3/6 net. Stephen Swift

The title of this book belies its nature, for it is not really boisterous. It consists of a not unpleasing jumble of airy fancies and amusing *contes*, which, while they scarcely merit the lengthy eulogy on the cover, will

yet serve to while away some time for those who have not entirely lost their love of fairies. The occasional poetry is weak.

Snaith (J. C.), FORTUNE, 7d. net. Nelson
This novel formerly appeared in Messrs. Nelson's Two-Shilling Library. A book of so whimsical and excellent a fancy well deserved a reprint.

Swain (E. G.), THE STONEGROUND GHOST TALES, compiled from the Recollections of the Rev. Roland Batchel, Vicar of the Parish, 3/6 Cambridge, Heffer
Nine short stories describing various supernatural episodes at a country parsonage in the Fen district. Some of the tales are quaint and original, but the benign and inoffensive character of the ghosts is at variance with the traditional awe they inspire. The style is at times a trifle prosy, but is often relieved by a certain dry humour.

Vachell (Horace Annesley), BLINDS DOWN, A CHRONICLE OF CHARMINSTER, 6/

Smith & Elder
Hog Lane was an eyesore to those inhabitants of Charminster whose good fortune it was to reside in the more pleasant parts of that diminutive English village. The house which was the residence of the leading spirits of the local élite, two somewhat supercilious but worthy spinsters, was so unhappily situated as to overlook the squalid exterior of the poverty-stricken and unsavoury street before mentioned. The Hon. Misses Mauleverer had cultivated "the habit of ignoring what they did not wish to believe," dreaming placidly of things as they had been rather than as they existed when the story opens. With them resided a young and beautiful stepsister, whose nature, although antagonistic in many ways to that of her sisters, possessed in common with them the power of enduring and enjoying respectively the hardships and opportunities of life. The story is divided into two sections, the second being in many ways a repetition of the first, which forms a romantic narrative of the multitudinous and varied aspirations of the sisters. The author's descriptive powers as applied to English country life, and the careful study and portrayal of his characters, will compel interest from beginning to end, though subconsciously the reader may be aware of a lack of originality in the incidents.

Wodehouse (P. G.), THE PRINCE AND BETTY, 6/

Mills & Boon
Mr. P. G. Wodehouse, whose fertile invention and airy style wooed grown-up readers to the pages of *The Captain*, has given us a novel—we had nearly said an ordinary novel—in 'The Prince and Betty.' It is gay, well written, just enough exaggerated to be piquant, and not devoid of clever characterization; but there is nothing in it so good as the delightful impertinences of the admirable Psmith in 'Psmith, Journalist.' But 'The Prince and Betty' is an original and humorous variant of the Zenda motif.

General.

Allingham (William), BY THE WAY: VERSES, FRAGMENTS, AND NOTES, arranged by Helen Allingham, 5/ net. Longmans

"A few felicitous lines have given Richard Lovelace a place in English Literature, a place whereto one kindly welcomes him, looking at his portrait, the handsome, high-bred, melancholy face." So writes the author of this book (p. 103), and, if we put Allingham for Lovelace, the sentence might serve well enough for his own literary epitaph. The present collection of fragments in prose and verse will add nothing to his reputation; but those to whom his

best work is familiar will find pleasure in another opportunity of communing with a genuine lover of good letters. In the first half of the volume we are introduced to the poet's workshop, and see him inventing phrases, coining similes, and seeking this way and that to find expression for the beauties of nature, which he loved so intimately and observed so closely.

The phrases are not always notable, nor are the expressions invariably happy. But if we are left to wonder at the fatuity of the word "motionless" in this,

And like a solid vapour, motionless
A gray-blue mountain on the horizon stood,

we are quickly rewarded by such a fine, imaginative phrase as

The forest leaves in pleasant idleness
Are fingering the cool air.

But though these pages reveal Allingham as an artist in words ever striving after great phrases and the magic of words, here, as elsewhere, he seems to achieve real success when he is most simple, with something of the artful naïveté, the *curiosa simplicitas* of William Blake:—

In the Night Time,
Before the Sun was made,
I heard sweet music chime
Through the world-shade.

The remainder of the book is composed of reflections upon literature and contemporary authors, little essays in criticism, in manner not dissimilar to those 'Guesses at Truth' which delighted an earlier generation. As a critic Allingham knew his own mind, and could express his point of view in telling phrases. But that point of view was not inevitably right. After a generous eulogy of Browning, and the acute observation that Clough wrote in verse, not from any natural impulse, "but because it lent his shyness a veil, and excused his dislike of uttering a definite opinion," he commits himself to the opinion that Fitzgerald's 'Omar Khayyam' is commonplace beyond expression, and "not worth thinking twice about," and Meredith's 'Egoist' is "excessively clever, and tedious." As a critic, for all his eager love of literature, Allingham seems to have been more honest than inspired.

Bayley (Stanhope), THE CAMPAGNA OF ROME, A SYMPHONY; IN THE SLEEP OF THE SUN, 1/ net. Elkin Mathews

These prose poems are in a strain of mellifluous sentiment which cloy after a page or two. The author is familiar with the elements and the sun and the hills and the trees and the stars and the sky. He is also much interested in beauty, and appears to be conscientious in his art, but a touch of real life or a gust of passion destroys the baseless fabric, and leaves us with the notion that the whole business is only a trick, and the style only a skilful mosaic. If any one likes poetic prose, he will find it here, with all its vices, and, at any rate, some of its virtues.

Begbie (Harold), THE ORDINARY MAN AND THE EXTRAORDINARY THING, 6/ Hodder & Stoughton

Mr. Begbie tells us that he has been asked by many readers of his 'Broken Earthenware' to write a book describing the conversions of "ordinary" men. In the book under notice he gives us the history of the Young Men's Christian Association, and describes many striking instances of the influence of that institution. He lets most of his characters tell their own story, so that the book as a whole savours of the journalistic interview. We have seen far better work from his pen.

Critchell (James Troubridge) and Raymond (Joseph), A HISTORY OF THE FROZEN MEAT TRADE, 10/6 net. Constable

This exhaustive and monumental work must necessarily exercise a restricted appeal, for its scope does not extend into the social and economic aspects of the industry. It is simply an account of the ramifications and development of the trade in frozen and chilled meat, the methods of transportation, preparation, and marketing. The accuracy and completeness of the survey are unimpeachable, but we should have liked some information as to the conditions of the workers.

Langdon (Ida), MATERIALS FOR A STUDY OF SPENSER'S THEORY OF FINE ART, a Thesis submitted to the Faculty of Arts and Sciences of Cornell University in Candidacy for the Degree of Master of Arts.

Ithaca, New York, the author
Miss Ida Langdon's 'Materials for a Study of Spenser's Theory of Fine Art' consists of 120 pages of quotation from the poet's prose and poetry, and a mediocre Introduction of half that length. Considering the unreality and barrenness of Elizabethan criticism, we should not expect much light from Spenser as a deliberate and theoretic critic. It is chiefly with his deliberate, or apparently deliberate, pronouncements that Miss Langdon has dealt. She has discovered for us little or nothing that can reasonably be supposed to represent the poet's own view or experience. Thus she quotes the passage where "birds, voices, instruments, winds, waters, all agree" in one harmony, with the critical opinion, cited by Hallam, that "to a person listening to a concert of voices and instruments, the interruption of singing birds, winds, and waterfalls would be little better than the torment of Hogarth's enraged musician."

But it is not from such a poet that we can expect a clear-eyed theory of poetry or account of his own practice. He spoke of the poet as inspired by "celestial rage of love," and also by "lavish cups and thrifftie bits of meate." He said that it was the pride of poets "virtue to advance and vice deride." He declared it his own particular end "to fashion a gentleman or noble person in virtuous and gentle discipline." As to the Irish bards, they were "of another mind, and so far from instructing young men in moral discipline, they themselves do more deserve to be sharply disciplined" for praising the bold and lawless, &c.; but he does not deny them the title of poets. Miss Langdon has not inquired what relation there was, if any, between Spenser's practice and his scattered fragments of theory. To understand the value of Spenser's words his debt to his predecessors must be studied with exquisite closeness, yet, we believe, with no great hope of success; for to succeed would mean accomplishing the impossible task of getting at what Spenser intended, as well as at what he does, in fact, convey.

Mickle (Alan D.), THE DARK TOWER, 3/6 net. Melbourne, Lothian; Walter Scott Publishing Co.

This small volume of rather jerky essays and aphorisms seems to be little more than a restatement of the Superman theory of life. It lacks charm of style, but gives the impression of genuine sincerity.

Stevenson (Robert Louis), WORKS, Vols. XI.-XV. Chatto & Windus

The volumes before us of the Swanston Edition include 'Catriona,' 'The Master of Ballantrae,' 'The Wrecker,' 'A Child's Garden of Verses, and Other Poems,' and

the four plays written with Henley. The illustrations are of exceptional interest, offering some characteristic portraits of Stevenson in the South Seas. One of them presents him and his household on the back verandah at Vailima, and another dictating to Mrs. Strong in his study at the same place.

Trevelyan (G. M.), THE POETRY AND PHILOSOPHY OF GEORGE MEREDITH, 2/6 net.

Constable

A hearty welcome is due to this pocket edition of Mr. Trevelyan's examination of the genius of George Meredith. It is in the main an appreciation, couched in full and dignified language, and bearing the impress of a mind that has passed over the borderland of superficial analysis into the more pregnant realization of Meredith's mental and imaginative driving force.

Tripod (The), A MAGAZINE OF ART, LITERATURE, AND MUSIC, No. 1, April, 6d.

Cambridge, Heffer

This new periodical cannot claim much intellectual and aesthetic merit. Its musical articles are better done and better informed than its literature, which is mediocre, and its verse, which is bad. The most interesting contribution is Signor Marinetti's 'Le Futurisme Pictural.' The paper as a whole has no particular point of view.

Villiers (Brougham), MODERN DEMOCRACY: A STUDY IN TENDENCIES, 7/6 net.

Fisher Unwin

A book which should be the means of crystallizing a good deal of vague thinking.

Pamphlets.

Sinclair (May), FEMINISM, 3d.

Women Writers' Suffrage League

This is one of the many refutations which a recent attack by a man of science on the Feminist movement has brought forth in abundance.

Wihl (Oscar M.), ELECTORAL REFORM, 6d.

P. S. King

An able little pamphlet, lucidly setting forth the anomalies of our present electoral system, and suggesting drastic alterations, not only in the matter of proportionate representation, but also in the conduct of elections themselves. The author suggests that the age limit should be raised to twenty-five, and that women should gradually be admitted to the franchise, a start being made by giving a vote to those over thirty-five. He adds slyly that there would be few fraudulent applications.

FOREIGN.

Education.

Zeitschrift für Geschichte der Erziehung und des Unterrichts, Vol. I. Parts I.-IV., 8m. yearly.

Berlin, Weidmann

This periodical is a continuation, and extension, of the *Mitteilungen der Gesellschaft für deutsche Erziehungs- und Schulgeschichte*, which has been published for twenty years, and has long been more than a mere report of the proceedings of the society. Appearing now in a new guise, the journal will be open to the discussion of any educational question of general or typical interest, belonging to any country or any age, but so far as concerns questions of merely local or national interest will be restricted to Germany.

The first article is Dr. Barth's study of the relation between Montaigne's theory of education and his general philosophy. His philosophy, which disparaged pure reason, concerned itself most with practical—that is ethical—questions, and with pedagogy largely as a branch of practical ethics. In an easy and luminous style Dr. Barth shows also how Montaigne's scepticism and stoicism,

and likewise his view of nature, affect his educational system. Montaigne's ideas of pedagogy are so attractive and comprehensive that Dr. Barth has done well, at the end, to point out where they are open to criticism.

The second number is almost entirely German in scope, beginning with Dr. Schuster's reprint of the long and interesting "instructions" concerning the education of the two young Markgraves Erdmann August and Georg Albrecht of Brandenburg-Bayreuth, addressed in 1630 and 1637 to their tutor by their father. The third number has an important article by Dr. Richard Bitterling on the literary and other remains of Fröbel now in Berlin. In the fourth number Dr. Kammratt's discussion of Tieck's ideas upon education is the article which English readers will probably find most attractive.

General.

Jakob (Gustave), L'ILLUSION ET LA DÉ-ILLUSION DANS LE ROMAN RÉALISTE FRANÇAIS. Paris, Jouve

M. Jakob makes a valuable contribution to the study of the transitional period between Romanticism and Naturalism in France. His book is an attempt to apply the results of modern psychology to literature. Essays of this nature are still rare, for psychologists have concentrated rather on the sources of literary inspiration than on actual literary production. The difficulties of such a study are evident, for certain psychological questions are still the battle-ground of controversy. M. Jakob, avoiding contentious matter, gives us what is really an admirable book. The motive of illusion and disillusion has been treated in the period 1851-1890, and the author limits himself to the exposition of the works of five contemporary authors—the Goncourts, Flaubert, Daudet, and Maupassant. Basing his thesis on Taine's theory of knowledge, he shows that reality is only a true hallucination—that is to say, what is commonly called the realism of a novel is, to a great extent, only reality seen through the disillusion of the principal character of a book. Such is the case in 'Don Quixote,' or in 'L'Educateur Sentimentale.' French realism is the artistic expression of a revaluation of romantic illusions, and this revaluation was to a great extent occasioned by the political events of 1851 and 1871, producing first spontaneous, and afterwards voluntary, attention on the part of the nation, menaced socially and politically.

The plan of the book and the choice of citation are equally excellent, and M. Jakob is illuminating in his treatment of Flaubert. 'Madame Bovary' is a striking example of illusion, and its consequent indirect realism is analyzed in a clear and convincing manner.

In the light of the author's theory the somewhat abrupt termination of the realist movement becomes explicable: certain beliefs once relinquished, the aesthetic effect of their destruction was exhausted, and with the reabsorption of the element of illusion, disillusion found no effective standing ground.

It is to be regretted that M. Jakob has found no place for Zola in his study, for in spite of Zola's faulty and unconvincing psychology, there is much that would have further illuminated the author's contention.

The theory of illusion and disillusion further permits us to explain the lack of a realistic movement in German literature before 1885. Disillusion, instead of clothing itself in the artistic garb of realism, finds its reaction in pessimism, as notably in the case of Schopenhauer.

FORTHCOMING BOOKS.

MAY Theology

- 13 Book of Prayers, by the late Rev. James C. Street. Lindsey Press
31 Witnesses to the Historicity of Jesus, by Prof. Arthur Drews, translated by Joseph McCabe, 6/ net. Watts
The Liturgy and Ritual of the Ante-Nicene Church, by the Rev. F. E. Warren, Second Edition, revised, 5/ S.P.C.K.
The Life and Times of St. Dominic, by the Rev. De Lacy O'Leary, D.D., 2/8 S.P.C.K.
The Sacrament of Holy Baptism, by the Rev. De Lacy O'Leary, D.D., 2/ S.P.C.K.
Apollos; or, Studies in the Life of a Great Layman of the First Century, by the Ven. G. R. Wynne, D.D., 1/6 S.P.C.K.
An English Churchman's Profession of Faith, by the Rev. J. K. Swinburne, with Preface by Canon Randolph, D.D., 6d. S.P.C.K.
The Pathway of Salvation, by the Rev. T. A. Lacey, 6d. S.P.C.K.

Fine Art and Archaeology.

- The Latest Light on Bible Sites, by P. S. P. Handcock. S.P.C.K.

Poetry.

- 13 The Choice, and Other Poems, by Mrs. Victor Campbell, 2/6 net. Lynwood

History and Biography.

- 14 An Injured Queen: Caroline of Brunswick, by Lewis Melville, 2 vols., 24/ net. Hutchinson

Folk-lore.

- The Folk-lore of Herefordshire, collected by Mrs. Leather, with Introduction by E. Sidney Hartland, 21/ net. Sidgwick & Jackson

Education.

- Rationalist English Educators, by Geraldine E. Hodgson, D.Litt., 3/6 S.P.C.K.

School-Books.

- 15 Sir Guy of Warwick, 1/6 Harrap

- JUNE 1 Alternative Extracts for Composition in French for Middle and Senior Classes, compiled and edited by J. E. Mansion, with Vocabulary, 1/6 Harrap

- 1 Das Nibelungenlied, by Dr. Vilmar, edited, with Introduction, Notes, Exercises, and Vocabulary, by E. Hugelshofer, 1/6 Harrap

MAY Science.

- 16 Man and the Universe, by Sir Oliver Lodge, New Edition, 1/ net. Methuen
Chemical Research in its Bearings on National Welfare, incorporating a Lecture delivered by Prof. Emil Fischer in Berlin, Jan. 11, 1910, Romance of Science Series, 1/6 S.P.C.K.

Juvenile Literature.

- Log-House by the Lake: a Tale of Canada, by W. H. G. Kingston, New Edition, 1/ S.P.C.K.

- Arthur; or, The Chorister's Rest, New Edition, 1/ S.P.C.K.

Fiction.

- 13 A Cluster of Shamrocks, by Edmund Burke, 6/ Lynwood

- 14 Seymour Charlton, by W. B. Maxwell, New Edition, Sevenpenny Library. Hutchinson

- 15 Sevenpenny Novels: The Bondman, by Hall Caine; The Ebb Tide, by R. L. Stevenson and Lloyd Osbourne; The Call of the Wild, by Jack London; Soldiers of Fortune, by R. H. Davis. Heinemann

- 16 Zorah, by "Taj," 6/ Methuen
17 The Novels of Maurice Hewlett: New Canterbury Tales, and Halfway House, 2/ net each. Macmillan

- 20 Crowns, by Winifred M. Macnab, 6/ Lynwood

- 24 Under the She-Oaks, by E. Boyd Bayly, Leisure Hour Library, 6d. E.T.S.

- 25 A Black Martinmas, by Mrs. Disney Leith, 6/ Lynwood

- JUNE The Heritage of the White Rose, an Historical Romance, by Edith O. Browne, 6/ Lynwood
Corn in Egypt, by Edgar Newton Bungey, 6/ Lynwood

- The Sentence of the Judge, by Hilare Edith Barlow, 6/ Lynwood

- Amongst the Classes, by Albert Althouse, 6/ Lynwood

- Rosamond, by F. Hope, 6/ Lynwood

- The Common Problem, by Rachel King, 6/ Lynwood

MAY General.

- 16 Great Analysis, a Plea for a Rational World-Order, with an Introduction by Gilbert Murray, 2/6 net. Methuen

Literary Gossip.

THE celebration of the Browning Centenary at Westminster Abbey on Tuesday afternoon last was impressive. Sir Hubert Parry's setting of some lines from 'Saul' as a bass solo was fine; and the music, to words of Mrs. Browning, composed by Sir Frederick Bridge for Browning's funeral, was happily revived, and rendered in a style worthy of its beauty.

The papers read afterwards revealed no striking novelty, which, indeed, is hardly to be expected at this date. Verses by Canon Rawnsley are a familiar feature of these occasions. Two speakers suggested that Browning should be read aloud in order to simplify difficulties—a view we have heard contested more than once. "Browning thought in shorthand," said the chairman, Lord Crewe, quoting Aubrey de Vere.

The Committee of sympathizers were presented by the poet's publishers, Messrs. Smith & Elder, with a neat little book containing their names and the addresses delivered.

ON the same afternoon two interesting discourses were delivered before the Academic Committee of the Royal Society of Literature at Caxton Hall. Sir A. W. Pinero, a craftsman of long experience in the drama, dealt faithfully with 'Browning as a Dramatist.' The poet's failure was both technical and psychological. He suffered from inability to make his story clear to his audience, also from a "serpentine discursiveness."

IN 'The Novel in "The Ring and the Book"' Mr. Henry James had a subject which suited his fine powers of analysis, and gave a remarkable appreciation of Browning's unique treatment of the theme on an unprecedented scale. We look forward to reading in a worthy form his subtle and delicately worded address.

AT the Victoria and Albert Museum a small collection of original manuscripts and early editions of Browning is on show, occupying two cases in Room 108. The exhibits are part of the Forster Bequest, and testify to Browning's regard for his "early Understander." With the books are exhibited a portrait of Browning by Legros, and some photographs, including another fine portrait by Mrs. Cameron.

EXETER COLLEGE, OXFORD, has appointed Mr. A. M. Hocart, late Open Scholar, to a Senior Studentship, tenable for two years, in order that he may undertake anthropological research in Fiji and the neighbouring region. Mr. Hocart has already taken part in fieldwork with Dr. Rivers in the Solomon Islands, and has since resided in Fiji, where he has acquired a knowledge of the native dialect.

AT a meeting of the Committee on Monday last, Principal H. B. Workman, was unanimously elected a member of the Committee of the London Library.

THE London County Council's work of indicating houses in London which have

had notable residents goes on steadily. A stone tablet has been affixed to No. 28, Finchley Road, N.W., to commemorate the residence of Thomas Hood, who lived there from 1843 until his death two years later; and a bronze tablet has been affixed to No. 32, Craven Street, Strand, where Heine lived for a few months in 1827. The cost of the latter tablet is being borne by subscriptions obtained by Mr. R. B. Marston.

THE COUNCIL OF THE UNIVERSITY OF LEEDS, having decided to develop the teaching of geography, have appointed Mr. L. Rodwell Jones as Assistant Lecturer in Geography in the Department of Economics.

MR. J. W. OZANNE, the chief Paris correspondent of *The Daily Telegraph*, is leaving the city after thirty-three years' residence. His departure will be regretted by many friends.

The Cambridge Review of this week notes the lively interest of University scholars in the study of early Greek religion. Recently we had Miss Harrison's remarkable 'Themis,' and in the near future we may expect books by Mr. A. B. Cook and Mr. F. M. Cornford, as well as further researches from the original and always stimulating pen of Prof. Ridgeway.

THE *Revue Historique* for this month contains a well-deserved tribute to Prof. Gabriel Monod, the admirable French historian, who died on April 10th. The founder of the *Revue* and its busy editor for a long term of years, he was a distinguished teacher and writer of history. 'Jules Michelet: Études sur sa Vie et ses Œuvres' attests one great enthusiasm of his career, but he was too scientific in his methods to follow any one master. Director at the École des Hautes-Études from 1868 to 1905, he won the respect and affection of his pupils as much by his sincerity and goodness as by his learning.

MESSRS. MACMILLAN & Co. will publish shortly a monograph, by Col. J. Shakespear, of interest to students of anthropology, entitled 'The Lushei Clans.' The work forms one of a series, of which a volume on 'The Kacháris,' by the Rev. Sidney Endle, and another on 'The Naga Tribes of Manipur,' by T. C. Hodgson, have already appeared. Col. Shakespear has avoided enunciating any theories or making deductions, considering it wiser to limit himself to as accurate a description as possible of the people, their habits, customs, and beliefs.

THE same publishers have nearly ready 'Principles and Methods of Municipal Trading,' by Mr. Douglas Knoop. He has attempted to study municipal trading at work, and devoted considerable space to an examination of the policies and methods commonly adopted by local authorities in their trading undertakings. He has further considered the various reasons which appear to have led to a development of municipal trading, and given a good deal of attention to the financial aspects of the problem.

THE REV. E. D. STONE, who was formerly a master at Eton, has compiled a volume of selections from the writings of the late Dr. Herbert Kynaston. The book, which will be entitled 'Herbert Kynaston: a Short Memoir; with Selections from his Occasional Writings,' will be published by Messrs. Macmillan & Co.

'THE PRINCESS OF CLEVES,' by Madame de la Fayette—a lively romance of the Court of Henri II.—is a book to be issued by Messrs. Harper in one volume, with etchings and other illustrations. Anatole France, in an interesting Preface, refers to the work as a classic, and classes the author with Molière and Racine. Hitherto it has been available only in an édition de luxe.

MESSRS. HORACE MARSHALL & SON will publish immediately *The Journal of English Studies*. Appearing three times a year, in May, September, and January, it will be mainly concerned with the study of English in schools and universities, but will also contain articles of a general character. In the first number, due on the 20th inst., contributions from Mr. William Archer, Mr. J. M. Robertson, M.P., and Mr. Thomas Secombe will appear.

WE regret to learn that the distinguished Swedish author and dramatist, August Strindberg, is at present lying seriously ill in Stockholm.

DR. CHARLES WILLIAM STUBBS, the Bishop of Truro, who died on Saturday night last in his sixty-seventh year, was a fluent and agreeable writer. His numerous books and sermons on questions of democracy and labour are regarded as the best expositions of Christian Socialism. An accomplished writer of verse, he devoted his Hulsean Lectures in 1904-5 to 'The Christ of English Poetry.' His 'Cambridge and its Story' is a capable monograph, and his 'Handbook to Ely Cathedral,' where he was Dean for several years, deserved its success.

FROM California, by private cable, comes news of the death of Mr. Robert Cameron Rogers, the writer of many excellent verses, and of one very popular piece—'The Rosary'—made everywhere familiar by the setting of Ethelbert Nevin. A keen sportsman, he loved the region round about Santa Barbara, where also he had ties as the proprietor of a newspaper; but he was a frequent traveller, and had troops of friends in England, to hear now with grief that, in the prime of life, he has died after undergoing a particularly severe operation.

CAPT. LIONEL JAMES TROTTER, who died on Sunday last in his eighty-fifth year, served from 1847 to 1862 in India, and turned his experiences to account in several biographies of Indian soldiers and statesmen. His *Life of John Nicholson* is, perhaps, his best-known book, but not equal to his biographies of Warren Hastings, Dalhousie, and Lord Auckland. His 'History of India' reached a third edition in 1899. He was for some years a contributor to our columns.

SCIENCE

Principia Mathematica. By Alfred North Whitehead and Bertrand Russell. Vols. I. and II. (Cambridge University Press.)

A FRENCH lady, shown a phonetic transcript of a familiar passage in her native tongue, looked at it with bewilderment, and then timidly guessed that it might be Breton or possibly Welsh. Even a trained mathematician, for a similar reason, might be equally puzzled by the present work. The fact is that new notions require for their expression new notations, in some form or other; and modern research, in dealing with the elements of mathematics, has invented a new calculus, which may prove as lasting as that of Leibnitz or Newton. At any rate, the facts which it embodies are of the highest importance, and some of them, at least, every scientific thinker ought to appreciate. For two hundred years or so mathematicians dealt with a vague infinity and an equally vague zero; they are now acquainted with just two precisely defined infinite cardinal numbers, and are eagerly searching to see if they can find any more. Corresponding to the first of these, they have an unlimited set of ordinal numbers, the simplest of which is typified by the natural scale 1, 2, 3, &c., *ad infinitum*; the second has all sorts of apparently paradoxical qualities, being the number of points on the contour of any circle, and *also* the number of points within that contour, and so on. In fact, the first chapters of a sort of transcendental arithmetic have been written.

Besides this, one effect of Cantor's great discoveries has been to concentrate attention upon the logical foundations of ordinary arithmetic (and, indeed, of mathematics in general). It has been realized that the study of numbers properly follows that of aggregates, or classes, and this brings us to the borderland of logic. Reversing the order, Messrs. Whitehead and Russell begin with a treatise on formal logic; thence they proceed to the calculus of classes and relations; to cardinal arithmetic; to relation-arithmetic; and then to series, the sections on which conclude their second volume. The main results they reach are the definitions of arithmetical addition, multiplication, and raising to powers in a way which does not assume that the numbers concerned are finite; the definition of the simplest transfinite cardinal as the class of those classes which can be arranged as progressions (or, in other words, the class of countable aggregates); and the deduction of the properties of this transfinite number.

Technical criticism would be out of place here, and we shall content ourselves with a few more general remarks. In the first place, the enormous number of

separate propositions (something like 10,000) cannot fail to strike the reader. Paradoxical as it may seem, the greater the number of propositions the better, provided that none of them can be shown to be superfluous; and here the *onus probandi* is on the critic. We are concerned with the analysis of certain concepts such as "number," "order," "magnitude," and so on, and every step which resolves them into complexes of really simpler concepts is a scientific gain. Practically the whole of this work is based upon the chain—"if *a*, then *b*," "if *b*, then *c*," and so on, with the fewest and most fundamental *a*'s. Intuition, of all things, is to be distrusted; most people take "two and two is four" as one of the most certain and obvious of truths, whereas "two" has two arithmetical meanings, and "four" is a complex concept derived from "two" and many other matters.

Another illustration is afforded by the authors' attitude towards what is known as the Zermelo axiom. One form of this is "If we have a class of classes, then a class can be formed by taking one member from each of them." This seems obvious enough; but consider, for instance, the class of colours and the class of sounds: can we derive from them a class of one colour and one sound? In order to do so, there must be a common property of a colour and a sound which will serve as a class-property uniting them. As it happens, physics supplies the possibility of such a relation; sound and colour are both associated with frequencies of vibration, and any one—*one* relation between frequencies will give us a relation between a colour and a sound. But do *any* two classes supply a correlation of this sort? And if they do not, how can we deduce a selected class, such as the Zermelo axiom requires? Our authors refrain from giving an opinion upon this very troublesome question. Metaphysically, either all things are one, or any two things must be in some sort of relation (*e.g.* difference); the question seems to be whether every relation can be made a class-property.

Admirable as the notation is in many ways, it is a pity that it hides so much from the ordinary reader. Perhaps this is inevitable, but it would be a great thing to have the gist of these recent discoveries put into words, even at the cost of diffuseness and condensed analysis, because the effect upon science and philosophy would undoubtedly be felt in many ways. For instance, the authors' Introduction points out clearly a source of many fallacies—the attempt to define a thing in terms of itself—and the whole work is a lesson on the proper use of the principles of induction and deduction. Finally, it emphasizes the duty of every scientific writer, whatever his subject: that of clearly explaining, so far as that is possible, what are his undefinable terms. In a certain sense these are the data of every scientific theory, and the fewer they are, the more complete the theory may be said to be.

NOTICES OF NEW BOOKS.

(Notice in these columns does not preclude longer review.)

Armstrong (John), THE MOTOR, an Interesting Practical Work of Original Information and Reference for Owners and Makers of Motor-Cars, 10/6 net.

Stanley Paul

Mr. Armstrong has written a most interesting book on motors. He has avoided technical terms, so that the layman can follow his reasoning and explanations. The book deals with construction, showing how the present form has been evolved from the earlier models. Mr. Armstrong seems to have had intimate experience in motor manufacture since the beginning of the industry, and his views on the modern developments of the petrol electric car and alcohol fuel will repay perusal.

Bryce (Alexander), THE LAWS OF LIFE AND HEALTH.

Melrose

This is an excellent little book which will be of great service to the public as well as to the medical man. It is very well up to date, and is clearly expressed. Prof. Karl Pearson's views on heredity are not so generally accepted by the medical profession as Dr. Bryce imagines. In fact, it is doubtful how far our judgment should be influenced by the mathematical statistician.

Duchêne (Capt.), THE MECHANICS OF THE AEROPLANE: A STUDY OF THE PRINCIPLES OF FLIGHT, translated from the French by John H. Ledeboer and T. O'B. Hubbard, 7/6 net.

Longmans

This book gained the Monthyon prize of the Academy of Sciences in 1911. In view of the intricacies of the subject, the author deserves commendation for presenting his arguments in a simple and readily comprehensible manner. The translators have done their work well, and the volume contains numerous explanatory diagrams and a mathematical appendix.

Edridge-Green (F. W.), DICHROMATISCHES SEHEN.

Bonn, Hager

In this highly interesting monograph are set forth in German the results of Dr. Edridge-Green's work on colour-blindness, and, in particular, on dichromatic vision, *i.e.*, the ability to see no more than two colours besides white. These have already been contributed to different societies in England, and embodied in the author's book on 'Colour-Blindness and Colour-Perception.' In his opinion dichromatic vision is essentially a reversion to an earlier stage of phylogenetic development, in which two colours only were perceived—these, he is convinced, are red and violet. He shows by many tabulated examples how widely dichromatic persons differ among themselves in power to distinguish between tones of colour, in perception of light and shade, and as to the extent of the monochromatic trait in the spectrum.

Geological Survey of India, Memoirs, Vol. XXXVI. Part III., 2/8

Calcutta, Geological Survey of India

Ziwet (Alexander) and Field (Peter), INTRODUCTION TO ANALYTICAL MECHANICS, 7/ net.

Macmillan

A thorough work, although, perhaps, too entirely theoretical for any but the advanced students of English schools. Friction, for example, receives the comparatively scanty treatment of four pages.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—May 2.—Dr. C. H. Read, President, in the chair.—Prof. Haverfield, V.-P., read his Annual Report on the last year's work at Corbridge. After giving a short retrospect of the results obtained in the past five years, the striking masonry and buildings, the lion and other remarkable sculptures, the pottery, coins, &c., and after pointing out that the site differed entirely from any other in the North of England, he described the principal results gained in 1911: (1) the inferior houses, yards, furnaces, &c., which filled the western part of Corstopitum, and the objects of interest found among them—a curious carved slab of probably funeral character, the tombstone of the Palmyrene soldier Barates (already known from South Shields), and the large hoard of 150 gold coins; (2) the further examination of the so-called "forum," probably a storehouse, but never completed; and (3) the collection of inscriptions and sculptures, mostly destroyed by fire or weather, which were found in the ballast of the latest stratum of the main road through Corstopitum. In conclusion, he directed attention to some points connected with the gold hoard, and also to the large ingot of iron found in 1909, and recently studied afresh by Sir Hugh Bell and Mr. J. E. Stead. This ingot had been built up of small iron blooms, smelted separately and welded one on to another. Apparently the process had not been completed when the ingot was abandoned, and the purpose of the iron mass is by no means clear.

Mr. W. A. Littledale exhibited impressions of the hitherto unrecorded seal of the Priory of Ellerton-on-Swale in the North Riding of Yorkshire. The seal is circular, with a representation of the Agnus Dei and the inscription s. COM'UNE DOMUS D'ELLETON. It is of approximately thirteenth-century date.

Mr. H. Clifford Smith exhibited a fine cupboard of late fifteenth-century date. It is of English work, and was recently procured from a farmhouse in Shropshire for the Victoria and Albert Museum.

LINNEAN.—May 2.—Dr. D. H. Scott, President, in the chair.—The first paper was by Miss T. L. Franker, 'On the Structure of the Palaeozoic Seed *Lagenostoma ovoides*, Will.' The author explained the paper in detail, under the heads of the Integument, Vascular System, Nucellus, Pollen, Prothallus, and Invading Fungus, showing a series of lantern-slides in exemplification. The President, Prof. F. W. Oliver, and Dr. Marie Stopes contributed remarks on the subject of the memoir.

The second paper, by Dr. Karel Domin, communicated and read by Dr. Otto Stapf, was entitled 'Additions to the Flora of Western and North-Western Australia.' The account was drawn up from undescribed material in the Herbarium of the Royal Botanic Gardens, Kew, consisting chiefly of collections by Dr. E. Clement and Capt. A. A. Dorrien-Smith. Besides many new varieties, the author characterizes fourteen new plants, one being *Casuarina Dorrieni*, eight grasses, three being species of *Panicum*, and five other Monocotyledons. Dr. Rendle and Dr. Stapf commented on certain points of the paper.

The next paper was by Mr. G. H. Wailes, and was entitled 'Freshwater Rhizopoda from the States of New York, New Jersey, and Georgia, with a Supplementary Account of some Species from the Seychelles.' It stated that little attention had been paid to this group in the United States since the appearance of Leidy's work in 1879. The gatherings forming the basis of the present paper were collected in the autumn of 1911; the Rhizopod fauna is summed up as being rich in species and individuals, about 80 per cent being similar to those found in Europe. The remainder of the paper was devoted to a systematic account of the species found, including three new species of *Nebela*, one of *Euglypha*, and many varieties.

Mr. Wilfred Mark Webb exhibited several specimens of the extremely rare British woodlouse, *Lygidium hypnorum*, and explained the circumstances in which he obtained these specimens from Great Warley, Essex. The Rev. T. R. Stebbing adverted to his first finding the species in Britain, and the relations experienced with the then leading authorities on the group; Prof. Dendy also joined in the discussion.

The Rev. R. Ashington Bullen had sent a box containing cochineal insects for exhibition; he expressed a fear that they would be dead before they could be shown, which was the case. The General Secretary referred to the unfortunate experience of Carl von Linné, who had laboured so hard to procure living insects; when at last they reached Upsala, they were cleaned off by the gardener, without the Professor's knowledge, and to his deep chagrin.

The General Secretary placed before the meeting a summary of his recent investigation of the Linnean Herbarium. He stated that a full catalogue of its contents had long been desired, but difficulties have stood in the way of a complete catalogue. The present list was on a modest scale, and only aimed at indicating which of the Linnean types are represented in the Herbarium verified by himself, and these will be shown in the list by special type. This will probably obviate much correspondence, and many useless references in search of species not contained in the Herbarium. It is hoped that the 'Index' may be printed by the autumn of the present year. It was found in the course of investigation that Sir J. E. Smith had transferred no fewer than 110 species to genera other than those assigned to them by Linné; these have now been restored to their original position. Three signs which had been a puzzle to botanists since the days of the younger Linné have been interpreted; and another discovery shows that Linné had catalogued his plants as late as 1767, making three enumerations. Still another interesting find was that the insects and shells were marked off in copies of the tenth edition of the 'Systema', 1759, and the twelfth edition, 1767. A short series of slides in illustration closed the exhibition.

SOCIETY OF BIBLICAL ARCHEOLOGY.—May 8.—Mr. W. H. Rylands, V.-P., in the chair.—Mr. F. Legge read a paper on 'The Lion-Headed God of the Mithraic Mysteries,' in which he described Mithras as the God of the Celestial Light, enthroned above the firmament, and the Demiurge and fashioner of all terrestrial things. He showed that in the Mithraea the statue of a monstrous figure, having the body of a man, with four wings, the head of a lion, and the feet of a reptile, and a serpent coiled round the body and legs, was kept in a closed niche or recess, and exhibited on occasions through a kind of peephole. This figure M. Cumont, the great authority on Mithraism, has declared to be *Zervan akerene*, or Boundless Time, whom he makes to be the supreme god of the system and the father of both Ormuzd and Ahriman. Mr. Legge dissented from this view, and gave reasons for believing the lion-headed statue to be the representation of Ahriman, the God of Darkness and Ignorance, but the ruler of this world. Mr. L. W. King and the Chairman also spoke.

SOCIETY OF ENGINEERS.—May 6.—Mr. Wm. Yorath Lewis read a paper on 'Intermittency: its Effect in limiting Electric Traction for City and Suburban Passenger Transport.' Progress in transit so far has been wrongly directed in the endeavour to solve the city and suburban passenger transport problem. The character of the traffic is that of a continuous stream of varying volume; yet all attempts to meet its requirements have been made on the distinctly intermittent plan of operation. These limitations due to "intermittency" demand heavy and bulky trains, with correspondingly long stations and spacious tunnels. The permanent way has to be heavily constructed with duplicate feeder rails, the tracks being further complicated by elaborate signalling apparatus. The trains require costly labour for their operation, and consume much energy, of which about half is wasted at the brake blocks, resulting in high maintenance charges. A greater amount of rolling-stock than would suffice at higher speeds has to be provided, requiring spacious car sheds and yards. Extensive lighting, ventilating, and other apparatus is required, entailing further heavy energy consumption. The equipment comprises a very complicated fourfold power plant in several distinct classes, one being mounted on and hauled by the trains. The cost of the subway train system is about 600,000l. per mile, and the operating cost, including fixed charges, works out at between 0'18 and 0'2d. per seat mile. Consequently, even at prevailing high fare rates of 0'6d. per passenger mile, the receipts do not balance the costs, and further developments are held up in all directions.

HELLENIC.—May 7.—Prof. Sir W. M. Ramsay read a paper on 'The Shrine of the God Mén Askaenos at Pisidian Antioch.' He said that the most interesting feature of primitive Asia Minor was the influence of the great religious sanctuaries, at which the priest represented the god, wearing his dress, sometimes bearing his name, always exercising his power as lord and guide of a dependent population which was bound to the soil, not by law, but by custom, and which was in a sense enslaved to the god. What was the

origin of that theocratic system, on what influence over human nature it rested for its power, what was the character of the social system and economic relations between the god and his tenantry which it established, we desired to know, and were gradually learning. Except beside the *Ægean* coast, where the great sanctuaries were affected by a veneer of Hellenic manners, there is no case where we could point to the exact site of any of the greatest sanctuaries, except at Antioch, the Phrygian city towards Pisidia, where (as described in *The Athenæum* of Aug. 12, 1911) the hieron of Mén Askaenos was discovered recently. As Strabo says, it lies *πρὸς Ἀντιόχειαν*, towards or over against Antioch, on a mountain peak. The appearance of the site was described: the great altar, the temenos, the dedicatory inscriptions, the sacred spring, the theatre (?), and the church built out of the stones of the altar and of the temenos wall. The difficulty of the questions connected with the nature of the god Mén was described, and the possibility of his being a foreign deity intruded into a native Anatolian religion was indicated: the two forms in which he is represented, a standing figure (especially at Antioch) and a horseman, point to two totally different conceptions.

On these and many other questions it is to be hoped that the excavations to be undertaken this summer may throw some light. The amount of soil to be removed is in parts very slight, in other places considerable. Only where there is a sufficient depth of soil can discoveries be looked for.

The lecturer discussed the meaning and etymology of the word *Askaenos*, and drew attention to the words *δῶς* and *τεκμαίρω*, used in the inscriptions of the associations connected with the shrine of the god; *τεκμαίρω* was a verb coined from the Homeric *τέκμωρ*, and *δῶς* was also an Homeric word.

The lecture concluded with a sketch of the final struggle between the allied paganism and Imperial power on the one hand, and the Christians on the other, which resulted in the destruction of the pagan sanctuary. In this connexion Sir William Ramsay pointed out the significance of the word *προσνάγκαιος*, the title of the official who presided over the ceremonial feasts of the Tekmorelian Associations, and the possible light thrown by the word *βίσιρος* on the nature of these feasts (*ἐτεκμαίρειαν σίλειον διδρῶν ἐπ'...*).

A discussion followed, in which Prof. Percy Gardner, Sir Henry Howorth, Mrs. Esdaile, and Dr. Farnell took part.

FARADAY.—April 23.—Sir Robert Hadfield in the chair.—The meeting was devoted to a general discussion on 'The Magnetic Properties of Alloys.' Geheimerat Dr. E. Gumlich (Berlin) read a paper on 'The Magnetic Properties of Iron-Carbon and Iron-Silicon Alloys.' Prof. E. Wedekind (Strasbourg) read a paper on 'Relations between the Magnetism and the Stoichiometrical Constitution of Chemical Compounds.' Dr. J. G. Gray and Dr. A. D. Ross (Glasgow) presented a paper 'On the Magnetic Properties of a Variety of Special Steels at Low Temperatures,' read by Dr. Ross. Dr. Ross also read a paper 'On the Magnetic Properties and Microstructure of the Heusler Alloys.' A paper by Dr. S. Hilpert (Berlin) and Dr. E. Colver-Glauert (Sheffield) on 'The Magnetic Properties of Nickel and Manganese Steels with Reference to their Metallurgical Composition' was read by Dr. Colver-Glauert. Dr. S. Hilpert and Dr. T. Dieckmann sent a paper entitled 'The Magnetic Properties of the Compounds of Manganese with Phosphorus, Arsenic, Antimony, and Bismuth.' This was also communicated by Dr. Colver-Glauert. Dr. E. Take (Marburg) and Dr. F. Heusler (Dillenburg) presented a paper on 'The Heusler Alloys,' as did Prof. A. A. Knowlton and Dr. O. C. Clifford (Utah). Prof. Pierre Weiss (Zurich) also sent a paper entitled 'The Magnetic Properties of the Iron-Nickel, Iron-Cobalt, and Nickel-Cobalt Alloys.'

MEETINGS NEXT WEEK.

- Mon. Society of Arts, 8.—'Heavy Oil Engines,' Lecture III. Capt. H. K. Sankey (Howard Lectures).
- Surveyors' Institution, 8.—Discussion on 'Some Principles in the Valuation of Land and Buildings.'
- Tues. Horticultural, 8.—'Gardening and Drought,' Prof. I. B. Balfour.
- Royal Institution, 3.—'The Study of Genetics,' Lecture I. Prof. W. Bateson.
- Society for the Promotion of Roman Studies, 4.30.—Annual Meeting.
- Colonial Institute, 8.30.—'Settlement by "Whites" of Tropical Australia,' Mr. J. M. Creed.
- Weds. Folk-lore, 8.—'Cotswold Folk-lore,' Miss J. B. Partridge.
- Geological, 8.—'British Echinoderms IV. The Genus *Hemile*,' Rev. H. Friend.
- Society of Arts, 8.—'The Manufacture of Nitrate from the Atmosphere,' Mr. E. K. Scott.

- TRINITY. Royal Institution, 2.—'Ice Formation in Canada: I. The Physical Aspect,' Prof. H. T. Barnes.
- Royal, 4.30.—'The General Theory of Colloidal Solutions,' and 'The Tension of Composite Fluid Surfaces and the Mechanical Stability of Films of Fluid,' Mr. W. B. Hardy.
- 'Studies on Enzyme Action: XVI. The Enzymes of Emulsin (II): Prunase, the Correlate of Prunasein,' and 'XVII. Enzymes of the Emulsin Type (II): The Distribution of β -xylosidase in Plants,' Prof. H. E. Armstrong and Messrs. E. F. Armstrong and E. Horton; and other papers.
- Society of Arts, 4.30.—'Indian Railways,' Mr. N. Priestley.
- Historical, 8.—'The Ballad History of Charles I.,' Prof. C. H. Firth.
- Institution of Electrical Engineers, 7.45.—Annual Meeting: 'Condensers in Series with Metal Filament Lamps,' Mr. A. W. Ashton.
- Chemical, 8.30.—'On Azo Dye-stuffs of the Triphenylmethane Group,' Messrs. A. G. Green and R. N. Sen; 'Aniline Black and Allied Compounds,' Part II., Messrs. A. G. Green and A. E. Woodhead; 'Action of Grignard Reagents on Esters of Dibasic Acids,' Preliminary Note, Messrs. J. T. Hewitt and D. B. Steinberg; 'Chemical Examination of the Bark of *Rhus typhina* strupurpurea,' Mr. H. Rogers; and other papers.
- Vol. Viking Club, 7.30.—Reading of Ibsen's 'Pretenders,' translated by Dr. Jon Stefansson.
- Royal Institution, 8.—'High Frequency Currents,' Mr. W. Duddell.
- Royal Institution, 8.—'Interpretation in Song: (2) Rules,' Mr. H. Plunket Greene.

Science Gossip.

THE total rainfall at Greenwich in the month of April just past was only seven-hundredths of an inch, a monthly total which is almost, but not quite, the smallest in the record. From a tabulation of the Greenwich rainfall by Mr. W. C. Nash for the years 1815 to 1903, it may be learnt that for smallness this quantity has been equalled or excelled on only four occasions. In February, 1821, the total was '04 in.; in February, 1891, '05 in.; in April, 1817, '06 in.; and in August, 1818, '07 in. Besides these, in only three other of the 1,068 months was the total rainfall as small as a tenth of an inch. Light monthly falls of rain are spread principally through the months January to September, with a preponderance in the spring, whereas the heavy falls happen generally in the last seven months of the year. In the month following each of the four above named the rainfall was considerably above the average, so that, to judge from these precedents, the present month should be a wet one.

ON Tuesday next, at three o'clock, Prof. W. Bateson begins a course of two lectures at the Royal Institution on 'The Study of Genetics'; and on Thursday Prof. H. T. Barnes delivers the first of two lectures on 'The Physical and Economic Aspects of Ice Formation in Canada.' The Friday evening discourse on the 17th inst. will be delivered by Mr. W. Duddell on 'High Frequency Currents'; and on the 24th by Mr. A. D. Hall on 'Recent Advances in Agricultural Science: the Fertility of the Soil.'

THE CORPORATION OF GLASGOW have authorized an exhibition to be held in Kelvingrove Museum from July 1st to December 31st to celebrate the centenary of the inauguration of steam navigation by the steamer Comet in 1812. The exhibits will illustrate the history and development of marine propulsion into steam navigation. The engines of the Comet were given in 1862 to South Kensington Museum by Messrs. Robert Napier & Sons, and it will not be possible to transfer them to Glasgow for exhibition. The Admiralty has promised to co-operate with the local committee, and will arrange for a naval display on the Clyde.

MESSRS. MACMILLAN & Co. will publish shortly 'The Depths of the Ocean,' based on the recent scientific researches of the Norwegian steamer Michael Sars in the North Atlantic. The work has been written by Sir John Murray and Dr. Johan Hjort, and contains contributions from Prof. A. Appellöf, Prof. H. H. Gran, and Dr. B. Helland-Hansen.

SOME curious facts as to the cost of different modes of artificial lighting have lately been given in a French technical journal. Taking the cost of coal-gas as an illuminant at 30 centimes the cubic metre, electricity at 70 centimes the kilowatt, and petroleum at 44 centimes the kilogramme, the writer finds that "gas lighting with incandescent mantles is by far the cheapest." Next to this comes electric lighting by incandescent metallic filaments, and below this again gas lighting by "argand" burners and naked flames, in this order. Most expensive of all is lighting by petroleum. It is worth noting that the last two methods of illumination are used almost exclusively by the poorest members of the community.

M. ARMAND GAUTIER has just given his views about the phenomena of life by way of introduction to a recent lecture by M. Jean Friedel. He says that experiments made with the "Respiratory Chamber," constructed by Atwater fifteen years ago, show that the number of calories, or units of energy calculated as heat, produced by the human subjects shut up therein for a number of days corresponds almost exactly with that which the aliments consumed by them during their confinement would have produced if burnt in a furnace. From this he argues that consciousness, thought, will, and the exercise of the power of reasoning involve no expenditure of material energy, with which they have nothing in common. It is a curious piece of reasoning, and is worked out by the learned Academician in his usual lucid style.

THE ANDREWS PROFESSORSHIP OF ASTRONOMY in the University of Dublin, which carries with it the title of Royal Astronomer of Ireland, left vacant in February by the transference of Dr. Whittaker to the Professorship of Mathematics in the University of Edinburgh, has been filled by the appointment of Mr. H. C. Plummer, assistant since August, 1901, in the University Observatory at Oxford. The new Royal Astronomer is the son of the present Director of the Bidston Observatory, Liverpool.

THE "abridged edition for the use of seamen" of 'The Nautical Almanac' is now published for the year 1914, the form and matter being considerably different from those of the similar publication for previous years, and from 'The Nautical Almanac' proper. The smaller volume supplies the seaman with all the astronomical data he requires for finding his position or for rating his chronometer by observations of the celestial bodies, and in this revised and amended form the quantities are given only to a degree of accuracy comparable with the data obtainable by sextant observations—as a general rule to 0'1 of arc and 0'1 of time. Certain auxiliary tables are included to lessen the labour of interpolation.

PROF. PERCIVAL LOWELL has published a paper in which he seeks to prove that the Grand Gallery of the Pyramid of Cheops is directed at the star Alpha Draconis, and must have been erected in the year 3430 B.C. It was, he tells us, a gigantic gnomon, or sundial, telling not, like ordinary sundials, the hour of the day, but, on a more impressive scale, the seasons of the year. He is further of opinion that the Pyramid was constructed by "Chaldean" astronomers, and that its purpose was to cast the king's horoscope during his life, and to serve as his tomb when dead. The Great Pyramid seems to exercise an irresistible attraction for discussion, though most people are now convinced that the dozens of pyramids in

Egypt and Nubia, of which that of Cheops is only the finest example, were never built for anything but tombs, and that their design evolved regularly from that of the Egyptian *mastaba*.

AT a recent meeting of the Royal Irish Academy two papers were submitted by Mr. George Coffey. One of these dealt with an important find of amber beads from the Baltic, made at Coachford, co. Cork, along with two gold fibule and a number of bronze celts. This was the first clear case of amber beads having been found in Ireland with datable objects of the Bronze Age.

The second paper dealt with a find of moulds at Kilmeedy, co. Antrim, amongst which was an important mould for casting unsocketed sickles, of which no examples have hitherto been found in Ireland.

FINE ARTS

An Architectural Account of the Churches of Shropshire. By the Rev. D. H. S. Cranage. Vol. II. (Wellington, Shropshire, Hobson.)

THE tenth and final part of Mr. Cranage's exhaustive work on the architectural features of the churches of Shropshire has now been issued. Other parts, the first of which was issued in 1904, have received laudatory notices from time to time in these columns. This last part, profusely illustrated with plates, plans, and drawings, forms a fitting conclusion to an authoritative and monumental work. Its contents are in the first instance devoted to the fine series of churches within the Liberties of Shrewsbury. This is followed by an appendix of additional facts about a large number of churches which have come to light during the many years that the work has been in progress. The physical features and early history of the county, the development of religious institutions, architectural periods, the construction of the old churches, and their furniture and fittings are successively and lucidly discussed.

The single index is thorough and comprehensive, and more useful than if it had been divided into persons, places, and subjects.

As to old church fittings of every kind, the general survey is complete and of much value to ecclesiologists. A certain class of dogmatic writers persist in saying that English churches knew nothing of altar rails until the Laudian days. It is here pointed out that Sutton, Salop, still possesses interesting Elizabethan railings dating from 1582.

Careful attention is given by Mr. Cranage to all good or curious work, both in wood and stone, of post-Reformation and even of Georgian times. He draws due attention in the survey to the beautiful example of a gallery at Moreton Say,

dating from 1634. Minsterley has a fine gallery of the days of William and Mary, and the quaint one at Melverley probably dates from 1718.

Of thorough work the two subjects of squints and low-side windows are good examples. The remarkable instances of squints at Acton Burnell and Ruyton were fully dealt with under the respective churches, but all other cases are here given with detailed measurements. Low-side windows are described and catalogued in exhaustive fashion. No other county has received such satisfactory treatment with regard to these puzzles:

"I had hoped [says Mr. Cranage] that a careful examination of only 36 examples of different types would bring some conviction to the mind as to the purpose of the openings, but it has not been so. Serious objections to all the suggested theories cannot but be felt, together with the strong impression that no one explanation will account for all the examples."

Certain comments, however, appear on another page. It is satisfactory to find that Mr. Cranage has not a syllable to say in favour of the leper theory. On the whole, the opinion of competent experts continues to crystallize in favour of the sanctus-bell theory as applicable to the majority of cases.

It will surprise not a few students of roodlofts and screenwork, unacquainted with Shropshire, to learn that the existence of a loft can be proved in only some twenty-five cases. But by this statement Mr. Cranage must surely mean so far as the evidence of the present structures is concerned. An English church of the fifteenth century without a roodloft would surely be an anomaly, and altogether exceptional. If mediæval wills and other early records were carefully searched, after the plan adopted by Mr Aymer Vallance in dealing with various counties, the list of known Shropshire roodlofts could scarcely fail to be materially increased. Mr. Cranage remarks that at St. Mary's, Shrewsbury, "there was a veil before the roodloft, doubtless to hide the figures placed thereon." He has apparently forgotten the fact that a veil invariably hung before the great rood—irrespective of the altar Lenten veil—throughout Lent, which was dramatically raised by pulleys during the Gospel on Palm Sunday.

Mr. Cranage has now brought his work to an exemplary conclusion. We offer him our cordial congratulations, and cite the final paragraph of a happily conceived retrospect:—

"After more than 10 years' work the prevailing feeling in laying down the pen must be one of relief, but there must also be regret that so many pleasant associations with people and places in the county are over. There must be few parts of England which combine in so high a degree beauty, romance, and archaeological interest; few, too, where such old-world courtesy is still found among high and low. Each county has its local patriotism and its special interest. I trust that a native may be forgiven if he expresses the view that in nature, in history, in dialect, in manners, none is more attractive than the county of Salop."

NOTICES OF NEW BOOKS.

[Notice in these columns does not preclude longer review.]

Artists' Sketch-Book Series: EDINBURGH and LONDON, both by L. G. Hornby; and ROCHESTER, by Katharine Kimball, 1/ net each. Black

These three volumes consist entirely of pencil drawings. They are not remarkable, but betoken a certain subdued and careful workmanship. Some of the detail of the buildings is delicate, intricate, and executed with feeling. The microscopic attention to outline is the best characteristic of the drawings. Those which blur their effects, in order to arrive at atmosphere, are less pleasing.

Phillips (Evelyn March), THE VENETIAN SCHOOL OF PAINTING, 7/6 net. Macmillan

"A certain acceptance of the obvious," which is noted as characteristic of Titian, is, perhaps, the principal common feature of the Venetian School. Even the sensationalism of Tintoretto finds utterance through the medium of the normal laws of lighting and of space measurement, which he used in a way which no one had approached before and no one has surpassed since. Venetian types are never exaggerated; Venetian anatomy is always suave and well-rounded (the angularity of Cima and Crivelli being readily recognizable as exotic). Venetian colour, as is duly noted, is never crude or fantastic, but is imbued with the moderation of nature. No other race of artists has made the everyday amenities of life so convincing: even in Tintoretto, the naughty boy of the school, there is incorporated an enormous fund of agreeable commonplace, the inclusion of which makes Venetian pictures the most easily acceptable of all fine pictures to the average man. If we have a fault to find with our author's insight into the art of painting, it is that she hardly lays sufficient stress on the corrupting influence of Titian's ready contentment with just so much plasticity of design as was commercially desirable. When she speaks of him as "perhaps of too intellectual a cast of mind to be quite typical of the Venetian spirit in the way that Tintoretto is," she hardly does justice to the essential grandeur of mind of the superficially less elegant painter. Similarly, she undervalues the philosophy embodied in the methodical painting of Canale, and reproduces opposite p. 324 surely one of the worst examples of Guardi's aimless picturesqueness. The book on the whole, however, contains so much sound appreciation of the works it deals with as to afford an excellent introduction to the study of the Venetian School.

Royal Academy Pictures and Sculpture, Part I., 7d. net. Cassell

Contains reproductions of forty-one exhibits by R.A.'s and A.R.A.'s, including three pictures each by Mr. Mark Fisher, Mr. Napier Hemy, Mr. David Murray, and Mr. Charles Sims; Mr. Arnesby Brown's 'Norfolk Landscape,' and Mr. Lavery's 'La Mort du Cygne,' Anna Pavlova's.

Vasari (Giorgio), LIVES OF THE MOST EMINENT PAINTERS, newly translated by Gaston Du C. de Vere, Vol. I., 25/ net. Macmillan, and Medici Society

The first issue of the new Vasari is very satisfactory, and should ensure an extensive public for the remaining nine volumes. The lives contained are not on the whole among the best of the collection, the distance of time which separated Vasari from the

men dealt with limiting to some extent the intimacy of his picturesque narrative style. Again, it is hardly from so decadent an artist as Vasari that we should look for sympathetic insight into primitive work. It is creditable that he should respect them so much as he does, and maintain the instinctive historic sense which makes allowance for the circumstances and standards of the period. We are not sure that the up-to-date artist of our own times is often so tolerant of the work of yesterday.

Among the lives in the volume are the intrinsically important ones of Cimabue, Giotto and Orcagna, and the Pisani.

THE ROYAL ACADEMY.

(Second Notice.)

THE necessarily prompt report of our first impression of this year's exhibition needs revision in one particular. The arrival of Mr. Bacon's insipid *Coronation* picture (149) emphasizes our sin of omission in not welcoming *The Investiture of H.R.H. the Prince of Wales at Carnarvon Castle* (383), by Mr. Christopher Williams. It is one of the most tolerable of these modern ceremonial pictures we remember to have seen. Frankly obvious, it gives with considerable truth the look of what seems to have been a gay, but not impressive *mise-en-scène*, and should serve as a pleasant souvenir. We can hardly fancy any actor in Mr. Bacon's *tableau vivant* able to look his painted self in the face with comfort.

In this second notice we may judge of the merit of the exhibition with closer reference to the standards obtaining among those who visit it than was possible in our first article. Mr. Arnesby Brown, it appears, has, on the whole, painted the picture of the year (No. 237), and Mr. Sargent's landscapes share with it the glory of representing the vital and progressive art of the time. Mr. Bernard Priestman and Mr. Hornel among landscape painters, and Mr. Charles Shannon and Mr. Lavery among figure painters, are others who represent the painting of the future for *habitués* of the Academy, for a large number of whom evidently painting which has not been seen at Burlington House does not exist.

We hold no brief for the conservative as against the innovator in art, but to official exhibitions like the Royal Academy admission is so difficult for the revolutionary that it will be always easier to find good old-fashioned work on its walls. Security from comparison with painters of real initiative, however, has produced a race whose mission it is to utilize the results of yesterday's research for the making of exhibition pictures. In the advanced wing of the landscape painters of the Royal Academy we see reflections of the New English Art Club exhibitions of bygone days.

Mr. Sargent's *plein-air* subjects (121, 186, 549) are typical products of the modern school of Southern Europe, such as are associated with the name, say, of Sorolla y Bastida, and, as with the foregoing, the attention they excite is that due to novelty in these surroundings. There is far more first-hand study in Mr. Poole Smith's charming picture *Matin de Novembre* (442), which is delicate in execution and carefully designed, while the movement of the figure is gracefully rendered, with none of the over-emphasis which might so easily have vulgarized it. The sentiment of the fresh morning air is captured with modest and unconscious art. Akin to Mr. Sargent's work is Mr. Richard Jack's *Rehearsal with Nikiisch* (400), which is painted the least bit more

ponderously than it might have been by the Academician, but with more sincerity. It is the best picture we have yet seen by the artist. Mr. Clausen's landscapes are far better than his figure picture, and in these we do see an attempt to add to the research into outdoor illumination the grace of a more studied design than pioneers of the school had time or inclination to cultivate—an attempt made on familiar lines in No. 683, *Stars Coming Out*; with more freshness, if not quite such complete success, in No. 287, *The Road*.

Mr. Waterhouse's *Penelope and the Suitors* (21) may be compared with Mr. Charles Shannon's picture as representing a similar impulse to compromise between the painter's interest in form and colour and the public interest in sumptuous accessories, the comparison in the present instance being rather in favour of the younger generation. The sequence of colour is more firmly held by Mr. Shannon, and all his personages being women, and the subject belonging to some unemancipated past, their sentimentality is less oppressive than with Mr. Waterhouse. There are probably few things more difficult to keep in touch with for a long term of years than the public estimate of what is romantic, and inevitably the younger generation scores here also. Mr. Shannon's picture (247) being probably the only one in the Academy which will impose itself upon popular imagination from this point of view, unless we include Mr. Lavery's *Pavlova* (415), but here the invention of pose and lighting belongs to the *danseuse*; the painter has rather weakened them than otherwise.

Mr. Moira's *Bathers* (294) shows a more attractive colour-scheme for decorative purposes than any other in the Academy, and it is to be regretted that the form is not a little more significant. The drawing of the child with the net is odd as coming from a Professor of Art at South Kensington. It is, perhaps, also to the aspiration after decorative brilliance that we are to trace the stridency of Mr. Strang's *Bank Holiday* (712). Here the surface of almost every object in the picture shines in competitive glossiness, and the artist seems to trust to time to tone the right ones down.

THE AUDLEY HARVEY PICTURES.

Messrs. Christie sold on Friday, the 3rd inst., the important collection of modern pictures belonging to Capt. John Audley Harvey. The following were the chief prices:—

British School.—Edgar Bundy, Antonio Stradivari, the violin-maker standing in his workshop examining a violin, his assistants around him, 204*l*. G. Clausen, Propping the Rick: a Stormy Day, 367*l*.; Sons of the Soil, three men and two boys hoeing in a field, 199*l*. 10*s*.; Twilight, October, a peasant digging potatoes, a young woman seated on the left, 294*l*. D. Farquharson, Flowery May, the Downs overlooking the sea, 282*l*. Cecil G. Lawson, Sunset, a peasant driving a herd of cattle towards a pool in the foreground, trees on the right, 892*l*.; Twilight Grey, a view on the Slaney River, Clonigal, co. Carlow, 294*l*. W. Orpen, The Colleen, a girl with auburn hair, wearing a black dress of Japanese material, and large green hat with cock's feather, 630*l*. E. Stott, Washing Day, 367*l*.; Flamingoes, 273*l*.; "Where the dark earth sleeping lies": a Cloisonné Sky, cattle returning across a common towards a mill in the distance, moonrise, 210*l*. J. M. Swan, The Polar Bears, 1,627*l*.; Tigers at Dawn, 588*l*.; The Goatherd, a boy seated near some ruins overlooking the sea, behind him his flock, 546*l*.

Continental Schools.—E. Boudin, Le Port d'Anvers, 231*l*. J. C. Cazin, La Route: la Nuit, a rough road winding round a green bank on the right, a new moon appearing above the clouds, 399*l*.; La Route: le Soir, a view looking along a road, with cottages on either side, 336*l*.; La Ferme, a harvest-field in the foreground, with farm buildings and hayricks beyond, 241*l*.; La Chaumière, two peasants on a rough road by the side of some cottages, moonrise, 304*l*.; Levé de

Lune, a view over a rough common, with a pond in the foreground, 294*l*. H. Harpignies, A View in the Campagna, a river flowing across the foreground, a clump of trees on the further bank: sunset, 1,281*l*.; The Campagna, four trees on a green sward, a glimpse of a river beyond: evening glow, 1,386*l*. Fritz Thaulow, La Somme à Pequigny, the old wall of the town, with the church, on the hill, red-roofed cottages on the river-bank, 399*l*.

A drawing by Harpignies, Le vieux Chypre, fetched 105*l*. The total of the sale amounted to 15,055*l*. 8*s*. 6*d*.

SALES.

At Messrs. Christie's sale on Monday last T. S. Cooper's early picture A Summer Noon, exhibited at the Academy in 1836, fetched 262*l*.

Messrs. Sotheby sold on the 2nd inst. the collection of coins formed by the late Lieut.-Col. Simonet of Weymouth. This included a silver twenty-dollar piece of British Columbia, 1862, by F. Küner, which fetched 151*l*.

Fine Art Gossip.

THE third exhibition of the Society of Graver-Printers at Messrs. Goupil's Gallery shows the Society as hovering between two policies. Mr. Theodore Roussel, the President, most patient of artists, may carry his designs to a high pitch of elaboration, yet they are always craftsmanlike, and remain pure colour-prints. *L'Agonie des Fleurs* (second state, uncatalogued) and *Dawn* (13) an oddly artificial but charming composition, stamp him as the best of all the exhibitors. Mr. E. L. Lawrenson's *West Bay Harbour* (16)—in the tradition of lithography of the sound early school—is also a capable design in terms of his material, while there are other exhibitors with the ambition, at least, of clear planning and clean printing. There are some works, however—Mr. Mackie's *Incoming Tide* is the most attractive of them—which show a tendency to drop into the loose and picturesque manner which has ruined the movement in France, and made it a device for the manufacture of cheap imitations of painting. We trust that Mr. Roussel will be able to keep his team together in the difficult, but direct path of deliberate design.

A CHARTER has been granted, under the Great Seal of Ireland, to the Royal Society of Antiquaries of that country.

MR. SHIRLEY FOX writes:—

"In the report last week of the British Numismatic Society's meeting I am credited with having exhibited a 'groat, half-groat, penny, and farthing of Henry VI.' The last-named piece should have been a halfpenny, and it is, as stated, the first of the particular issue which has been noted. The farthing is quite unknown."

THE Egyptological Section of the Congress of Orientalists, held last month at Athens, seems to have been a very small one, and met only once. Dr. Naville was the President, and among the papers read was one by Prof. Burrows (of Manchester), dealing with the Twelfth Dynasty, in which he sought to prove that the chronology put forward by Prof. Eduard Meyer (of Berlin) was in the main correct. Among other evidence, he adduced that of a broken "Minoan" vase found by Prof. Garstang in the same tomb with a Twelfth Dynasty cylinder-seal; and he would have nothing to do with the calculations as to the date of the heliacal rising of Sirius at one of the supposed Sothic periods made at the 'Nautical Almanac' office, and published in M. Maspero's 'Recueil de Travaux' some three years ago.

In a recent volume of Prof. Harnack's "Texte und Untersuchungen" Herr Ivar A. Heikel, who has before published a critical edition of the works of Eusebius of Caesarea,

returns to the charge as to the authenticity of the 'Discourse to the Assembly of Saints,' generally attributed to the Emperor Constantine. He again attempts to prove, by the methods of internal analysis characteristic of the "higher criticism," that the Discourse is not by the Emperor, the style being, according to him, that of some petty rhetorician. A French critic, however, reminds Herr Heikel of a passage in the 'Vita Constantini' in which Eusebius describes with unconscious unctious the fondness of the yet unconverted Emperor for gathering together a sycophantic audience to whom he would discourse on matters of philosophy. When he touched upon points of theology, we are told, the Emperor would drop his voice, as if initiating his hearers into the mysteries of divine teaching; and on applause breaking out, he would stop and raise his eyes to heaven "as if asking his audience to transfer their praises to the Master of All." These are the very oratorical tricks, says M. de Labriolle, which Herr Heikel finds fault with in the Discourse.

DR. HOPE MOULTON's Hibbert Lecture of Tuesday last dealt with Zoroastrian Eschatology, and drew a curious parallel between the Avestic ideas of the punishment after death of sinful souls, and the traditions of the Teutonic, and especially the Scandinavian, race. The lecturer thought that the conception of a hell, one of whose torments was that of cold, could only have been formed in a cold country, and mentioned both the rainbow and the Milky Way as the possible origin of that of the bridge "Chinvat." He also remarked, although without insisting much upon either point, that the Pahlavi documents known as the later Avesta might have been framed upon Gáthas which have been otherwise lost, and that the worship of Mithras preserved some of the features of Iranian religion before Zoroaster.

MR. HAMILTON JACKSON is one of the first authorities on the Gothic architecture of Europe, and a good deal of interest will be aroused in archaeological circles by his new book 'Rambles in the Pyrenees,' which Mr. Murray is about to publish. Amongst the districts also visited by Mr. Jackson were Gascony, Pays de Foix, and Roussillon. Not only has he studied the architecture, but he has also much to say on the people, their costumes, and the historical incidents which have occurred in that extremely interesting part of France. The work is illustrated by many drawings by the author.

THE Annual General Meeting of the members of the Society for the Promotion of Roman Studies will be held in the apartments of the Society of Antiquaries, Burlington House, on Tuesday, May 14th, at 4.30 in the afternoon.

PROF. AURIGEMMA has rediscovered a tomb at Gargaresh near Tripolis which had been covered up again after its original discovery nine years ago, and which presents several remarkable features. Its interior is covered with frescoes and inscriptions. According to the latter, it would seem to be the tomb of a married couple: the husband a native of the place, the wife of Semitic origin. Both were worshippers of Mithras.

THE death is announced of Mr. James Barbour, architect, Dumfries, one of those who, from his interest in archaeological research, stimulated the excavation of Roman sites in Scotland, through the Society of Antiquaries of Scotland. He supervised the excavations of the camp at Birrens, Dumfriesshire, and recorded them in plans and drawings; and did the same for other excavations in the South-West of Scotland.

MUSIC

BROWNING AS THE POET
OF MUSIC.

II.

THE last stanza of 'Abt Vogler' has been the subject of considerable questioning. From a common chord—evidently a major one is meant—Vogler modulates to a minor key: as he does this "sliding by semitones," it cannot be the "tonic" minor, and the "relative" minor was evidently that in the poet's mind. If the bass of the relative minor chord be "blunted"—that is, lowered—one degree, the upper notes remaining, the result will be the interval of a ninth; if the upper notes rise one degree, the bass being "blunted" only a semitone, the result will (according to many theorists) be a chord, though not interval, of the ninth. Both, if reached sliding by semitones, are "alien" to the original major chord, and therefore a vantage-ground from which the player could recall his previous more extreme modulations (changes of key). The return to the original major chord would follow easily. In the abstract there is nothing more natural about c major than any other key. But as it needs no flats or sharps—on a keyboard no black notes—it has come to be regarded as the "natural" key. Here it obviously means that after intense elevation of feeling Vogler returns to plain, prosaic, everyday life. It may be remarked in passing that Browning seems partial to "relative" minors. See 'Charles Avison,' stanza ix., last lines.

Baldassare Galuppi, born in 1706 on the island of Burano near Venice, was chiefly known as a composer of comic operas, of which he wrote fifty-four. Accordingly 'A Toccata of Galuppi's' is mainly a reverie on the superficiality of Venetian life of the period:—

Dust and ashes, dead and done with, Venice spent
what Venice earned.
The soul, doubtless, is immortal—where a soul can
be discerned.

Galuppi's music is not less "dust and ashes" than the life of which it was once a concomitant:—

"Dust and ashes!" So you creak it.

In you come with your cold music till I creep
through every nerve.

But this barrenness to the modern ear only emphasizes the recognition in stanzas vii. and viii. that in its own day Galuppi's "plaintive and commiserating music" served a useful purpose. It arrested, though perhaps but momentarily, the frivolity of ball, mask, and carnival. It not only "told them something" which raised the question "Must we die?" but refused to desist till its warning was heeded. So I interpret the line already quoted:—

Hark, the dominant's persistence till it must be
answered to!

Galuppi, however, was no busybody propounding problems for which he had no solution:—

So, an octave struck the answer. Oh, they praised
you, I dare say!
"Brave Galuppi! that was music! good alike at
grave and gay!"

The only musical poem in which Browning makes no allusion to this thought is 'Flute-music, with an Accompaniment,' unless 'The Pied Piper of Hamelin,' be included among the musical poems.

But in the last, longest, and, musically, most technical of Browning's poems, 'Parleyings with Charles Avison,' the theme is treated in a wholly different manner. Music is the primary subject: philosophy is only brought in when necessary to illustrate or explain its phenomena. Browning speaks of the march which recalled Avison to his mind as a "thinnish air," with "no lure of novel modulation," and

Three crotchets to a bar: no change, I grant,
Except from Tonic down to Dominant.

For this

Bold stepping march, foot stept to ere my hand
Could stretch an octave, I o'erlooked the band
Of majesties familiar.

Such an air, popular in its own day, but long since forgotten, suited his theme—or suggested it—as a more enduring work would not have done.

His contention in the poem is that the function of Art is to represent

How we feel, hard and fast as what we know;
to

Make as manifest
Soul's work as Mind's work;

and that of all arts Music "the most attains thereto, yet fails of touching." Notwithstanding this, the fabric of music is more transient and changing than that of other arts. Thus, on the one hand,

The Painter's Eve, the Poet's Helena,
Still rapturously bend, afar still throw
The wistful gaze! Thanks, Homer, Angelo!
Could Music rescue thus from Soul's profound,
Give feeling immortality by sound,
Then were she queenliest of Arts. Alas!
As well expect the rainbow not to pass!

On the other hand, Handel's 'Rada-minta' and 'Rinaldo,' of which contemporaries are supposed to have said that "love attains therein to perfect utterance," are now useless as presentments of passion:—

Once all was perfume—now, the flower is dead.

Handel is represented as superseded by Gluck, Haydn, Mozart. Nor was Handel even supreme in his own day:—

By no means! Buononcini's work is theme
For fit laudation of the impartial few.

Geminiani—of whom Avison was a pupil—and Dr. Pepusch are also mentioned. Though the music of Avison's day is "all alive once more," it is as "the figured worthies of a wax-work show." As representing "to-day's music-manufacture," the reader is referred to "Brahms, Wagner, Dvorak, Liszt."

Browning, however, has only sarcasm for those who, contemptuously recognizing the transience of all other music, imagine that the creations of their own idol will last for all time. So, anyway, I interpret the line

Since fatal Wagner fixed it fast for us.

At this stage of his argument, and judged by this poem alone, it would not be unnatural to regard Browning as availing himself of a "poet's licence" to over-estimate the fickleness of "Religion's Handmaid."

For music, while in its harmonic aspect the youngest, is melodically the oldest of the arts. Leastways, it is the first mentioned in the Hebrew Scriptures. Fragments of song are extant, which are said by the Nile boatmen who sing them to be as old as the Rameses, and prior to or contemporaneous with the oldest known attempts at painting—Egyptian frescoes. To this day the Hindoos use melodies in their worship the origin of which is ascribed to the gods; the Jews use one or two temple-songs believed to date from the time of the Exodus; and the Plainsong chants used throughout Christendom are of much earlier origin than John van Eyck (b. 1390), the generally accredited founder of oil painting. The same is probably true of thousands of folk-tunes still sung and danced to all over the world. To come to modern times, if Handel's operas are dead, his oratorios are not. If Galuppi's harpsichord toccatas are known only to the antiquary, his masses are still occasionally sung—or were in Browning's own day.

It is only in its notation that music is the junior of other arts. Hence it is a moot point whether harmony is a modern development or not. Had the staff been invented at the time letters were, polyphonic music might still be extant as comprehensible to us moderns as is the 'Iliad' or 'Odyssey.'

It is, however, only in regard to its "garniture" that Charles Avison's admonitor seems to under-estimate the durance of music. "That's truth," he declares, "which endures re-setting." And I take this stanza—xiv.—to concede that even Avison's simple diatonic march only needs "Sharps and flats, Lavish at need," "ophicleide and bombardon's uproar," to make it fit "march music for the Future."

As Hope,
Fear, Joy and Grief,—though ampler stretch and
scope
They seek and find in novel rhythm, fresh phrase,—
Were equally existent in far days
Of Music's dim beginning—even so,
Truth was at fall within thee long ago!

Stanza xiii.

In 'Fifine at the Fair,' stanza xcii., speaking of Schumann's 'Carnival,' the poet says:—

The stuff that's made
To furnish man with thought and feeling is
purveyed
Substantially the same from age to age with change
Of the outside only for successive feasters.

The forms, the themes—no one without its
counterpart
Ages ago.

Nor do these passages touch the limit of his appreciation of music's permanence. Witness Don Juan apostrophizing Schumann in stanza xc. of 'Fifine,' and declaring that his thought

instead
Of words, sought sounds, and saved for ever, in the
same,
Truth that escapes prose,—nay, puts poetry to
shame.

(Italics mine.)

Of music that conserves the assurance, thou as
well
Wast certain of the same! thou, master of the
spell,
Mad'st moonbeams marble, didst record what
other men
Feel only to forget!

(Italics Browning's: they occur in a previous use of the word.)

It would, of course, show a strange misconception of the function of poetry to estimate the service it renders to an art by the number of implements mentioned. Yet a musician cannot but be interested to observe that in a comparatively short poem like 'Charles Avison' Browning alludes to no fewer than five musical "forms"—such as Sonata, Fugue, Suite—nine instruments, and fifteen composers!

CLEMENT ANTROBUS HARRIS.

Musical Gossip.

At the second of the series of concerts which Mr. Donald F. Tovey is giving at the Æolian Hall, the programme was entirely devoted to his music. A one-composer programme is seldom successful. Mr. Tovey is an accomplished musician, and what he writes shows thorough acquaintance with the technique of his art. There were three works in his programme—a pianoforte trio, quartet, and quintet—but it was only in the last that he really created interest. In the first movement he has bold and ably developed themes; in the second, though somewhat lengthy, are both character and charm; while the Finale is clever and spirited.

MR. BALFOUR GARDINER gave his last concert at Queen's Hall on the 1st inst. There were many interesting numbers; but the most striking was Von Holst's Oriental Suite, 'Beni-Mora,' especially the Finale, in which realism plays a prominent part, yet as a means, not an end. The composer furnished a brief outline of the programme to which he worked; but even without that help, one could feel atmosphere, colour, and skill in the music. A second series of these interesting concerts is announced to take place in the spring of next year.

MADAME CARREÑO gave a pianoforte recital at Queen's Hall on Tuesday afternoon. Her rendering of Beethoven's 'Waldstein' Sonata was tame; of *brío* in the first movement there was virtually no trace; while in Chopin's Nocturne, Op. 48, and Fantaisie-Polonoise, Op. 61, the playing, if technically fine, was almost soulless—a curious absence of qualities which have won for the pianist so high and well-deserved a reputation.

SEÑOR CASALS gave an orchestral concert at Queen's Hall last Saturday. Of his fine playing of Bach's 'Cello Suite in c, the only criticism we offer is that some of the soft passages are not heard to the best advantage in so large a hall. But there was a novelty in the programme—an orchestral suite, 'Ma Mère l'Oie,' by Maurice Ravel. Each of the five movements is of short compass, and the quaint music is enhanced

by delicate colouring and restrained realistic touches. The suite was originally written in the form of a piano duet.

THE 'Ring' is to be performed in its entirety at the Bristol Festival, which will take place October 23rd-26th, and unsatisfactory as this concert performance may appear to those who have opportunities of hearing the work with stage action, it will be without doubt welcome to many lovers of music in the West. Wagner himself, already in 1852, gave portions of his early operas on a concert platform, and Richter and Motil followed the composer's example, though on a much larger scale; and by such means they prepared the way for the later music-dramas.

WAGNER was a prolific letter-writer, and among other signs that the centenary of his birth is not far off, a complete uniform edition of his letters, under the editorship of Carl Fr. Glasenapp, is being published by Messrs. Breitkopf & Härtel. Seventeen volumes are announced, but letters have still to be collected from the Wahnfried archives, and others from various parts of the world; in the editing of these Paul Hans von Wolzogen will co-operate.

THE eight days' festival which was to take place at Salzburg has, for various reasons, been postponed until next year.

VERDI's complete correspondence will shortly be published. Madame Marla Carrara, his heir, has placed all the material at the disposal of the editor, Signor Scherillo.

THE report has been spread so often that Arrigo Boito's 'Nerone' was about to be produced that one really began to wonder whether it was even written. It is now definitely stated that it will be given at La Scala during the season 1912-13.

IN the current quarterly issue of *The Antiquary* Mr. W. H. Grattan Flood gives an interesting account of Sebastian Westcott, an organist of St. Paul's who is not even named in "so careful a compilation" as J. E. West's 'Cathedral Organists'; yet, as Mr. Flood shows, he must have been a person of prominence in musical circles, and as Master of the Children he is of real importance in the early history of the drama. The first known reference to him by name occurs in February, 1551/2, in the 'Household Expenses of the Princess Elizabeth during her Residence in Hatfield.' He probably died in 1584.

PERFORMANCES NEXT WEEK.

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|-----------|---|
| SEN. | Special Concert, 2.30, Royal Albert Hall. |
| — | National Sunday League Concert, 7, Queen's Hall. |
| MON.—SAT. | Royal Opera, Covent Garden. |
| MON.—SAT. | London Opera-House, Kingsway. |
| MON. | Aurilio Jones's Pianoforte Recital, 8.15, Æolian Hall. |
| — | Grace Thynne's Violin Recital, 8.15, Bridgewater House. |
| — | William Murdoch's Pianoforte Recital, 8.30, Bechstein Hall. |
| — | Benno Mark's Vocal Recital, 8.15, Bechstein Hall. |
| — | Mina Roze and Fred Kielwig's Violin and Vocal Recital, 8.15, Æolian Hall. |
| — | Meta Dietel's Song Recital, 8.30, Steinway Hall. |
| — | Händel Society, 8.30, Queen's Hall. |
| TUES. | Titanic Disaster Fund, Matinee, Royal Opera, Covent Garden. |
| — | Gregory Haas's Concert, 2, Queen's Hall. |
| — | Ernst von Leuzner's Pianoforte Recital, 2, Bechstein Hall. |
| — | Nathan Fryer's Pianoforte Recital, 8.15, Æolian Hall. |
| — | Evelyn Dawkins's Pianoforte Recital, 8, Æolian Hall. |
| — | Vivian Gould's Vocal Recital, 8.15, Bechstein Hall. |
| — | Tamini's Vocal Recital, 8.15, Queen's Hall. |
| WED. | F. S. Kelly's Orchestral Concert, 2, Queen's Hall. |
| — | Vera Blanton's Vocal Recital, 8.15, Æolian Hall. |
| — | Smallwood Metcalfe's Choir, 8.30, Queen's Hall. |
| — | Mr. and Mrs. Dennis Drew's Vocal Recital, 8.30, Bechstein Hall. |
| — | Donald Torrey's Chopin Recital, 8.30, Æolian Hall. |
| THURS. | Twelve o'Clock Chamber Concert, Æolian Hall. |
| — | Pablo Casals's Recital, 2, Queen's Hall. |
| — | Yvonne Astruc's Violin Recital, 8.15, Bechstein Hall. |
| — | Grainger Kerr's Vocal Recital, 8.15, Æolian Hall. |
| — | Armida Senatra's Violin Recital, 8.15, Bechstein Hall. |
| FRI. | Scotia Darbell's Vocal Recital, 8.30, Æolian Hall. |
| — | Adla, Horton, and Jelly van Arley's Chamber Concert, 2, Æolian Hall. |
| — | Marian Jay's Orchestral Concert, 2, Queen's Hall. |
| — | St. Petersburg String Quartet, 2, Bechstein Hall. |
| — | Grandios Loren's Song Recitals, 8.30 and 9.45, Steinway Hall. |
| — | May Mukie's Cello Recital, 2, Bechstein Hall. |
| — | Montague F. Phillips's Orchestral Concert, 8.15, Queen's Hall. |
| — | Beatrice Dunn and Olive Carey's Folk-Song Recital, 8.30, Æolian Hall. |
| SAT. | Mary Law and Norman Wilks's Violin and Pianoforte Recital, 2, Bechstein Hall. |
| — | Wittaker's Violin Recital, 2, Æolian Hall. |
| — | Mozart Society, 2, Portman Rooms. |

Dramatic Gossip.

IT is pleasant to be able to congratulate Mr. Maurice Baring on having produced at last a really good play. Technically considered, 'The Double Game' is far and away the most satisfactory stage work he has turned out. Here is none of that discursiveness or lack of decision which marred his earlier experiments. This is a carefully planned, well-made play, with a plot that marches boldly forward and never loses itself in side issues. Grimly undeviating is its story of the Russian girl revolutionary, who found her lover to be a spy, and killed herself from shame and despair; clear and intelligible stand out the personalities of the devoted heroine, the traitor and his suspicious rival.

But Mr. Baring's drama is something more than a neat piece of mechanism. It handles unsensationally material which might seem instinct with sensationalism. It is upon the mental and emotional states of his trio of leading characters and their mutual reactions that he fastens his and our attention, not on the melodrama of their circumstances. Similarly natural and unexaggerated is his treatment of the background of his tragedy. What strikes us, and what he means us to be struck with, is the unimpassioned, almost apathetic mood in which the heroine's middle-class boarding-house associates receive news of revolutionary events and discuss their consequences. Mr. Baring knows his modern Russia, and his contrast between the girl's enthusiasm and the calm acceptance of facts by the majority is obviously intentional.

Where the author still seems at fault is in his reliance on rhetoric and in his inability to individualize his creations briefly and economically. His men and women cannot explain themselves, except in long speeches, and when, as in the case of his subordinate figures, this resource is not available, he fails to differentiate them one from another, and a comment made by one of them might just as well come from any of half a dozen others. Still, in this new play the three protagonists emerge definitely enough, though at the expense of the rest, and it is to their representatives, therefore, at the Kingsway that all the opportunities of acting fall. Mr. Claude King's staccato manner suits the part of the spy admirably; Mr. Harcourt Williams's trick of explosiveness is telling in the jealous rival's tirades; and Miss Ernita Lascelles as the heroine shows nervous intensity without ever being betrayed into violence that is inartistic.

'THE NEW SIN,' Mr. Macdonald Hastings's clever play which has fired the popular imagination, has been put into the evening bill at the Criterion, and gives every sign of justifying its promotion. Dialogue so witty and thoughtful, scenes and characters so unconventional as are to be found in this piece, deserved a wider recognition than could be secured at matinee performances, and the enthusiasm of last Monday night's Criterion audience suggests that such acknowledgment will be fully accorded. The cast is virtually the same as that which was engaged at the Royalty, except that Mr. Hallard now takes the hero's part. This is as much as to say that the play is brilliantly acted.

WHEN a new author makes a success in the theatre, commissions are apt to rain upon him and the playwright becomes in too much of a hurry to satisfy managerial impatience. We surmise this is what has happened in the case of 'Love—and What

Then?' which Mr. Cyril Maude has staged at the Playhouse, or it may be an earlier effort than 'The New Sin.' It certainly has not the compactness of plot and the compelling interest of story that are that work's great recommendations. A clergyman's young wife, who wants to widen her experience and invites kisses from an officer she cares nothing about, is the character for whom attention is chiefly solicited; while a bishop of the "human" and "broad-minded" type, provides the comic relief. The talks between the bishop and the rebellious girl-wife are amusing, but the business of osculation would have been better omitted. Mr. Maude proves the most genial of bishops, and his daughter Margery plays the heroine with an agreeable lightness of touch.

A STAGE fairy-tale, constructed out of the fortunes, legendary or historical, of the Rothschild family, sounds odd at first. Such is the fare in Carl Rössler's comedy of 'The Five Frankforters' which Mr. Basil Hood has adapted for the Lyric Theatre.

Artifice is of the play's essence. The very costumes—of 1822—would seem to have had their quaintness exaggerated. The distinctions drawn between the four famous banker-sons who attend in procession to pay homage to their unpretending mother on her birthday are patently accentuated in the direction of caricature. Fantastic is the atmosphere of the principality which bold Baron Samuel proposes to annex by marrying his daughter to its reigning duke, and farcical is the behaviour of his Jewish brothers at Court. Even the courtship of pretty Rachel and that cousin David whose attractiveness the family overlooks has the old-fashioned formality of a minuet, though it serves to balk the ambitions of finance. Yet the sentiment, picturesqueness, and humour of the piece make a thoroughly successful appeal, especially as a cast including Miss Henrietta Watson, Mr. C. M. Lowne, Mr. Louis Calvert, Miss Gladys Guy, and Mr. Henry Ainley furnishes acting which is just in the right vein, and throws into relief the idyllic qualities of the story.

MISS HORNIMAN's company from Manchester is now on a visit to London to remind us that the repertory theatre still thrives in the provinces, and that there is plenty of good acting in other than West-End theatres. Her season at the Coronet began with revivals of Mr. Galsworthy's 'Silver Box' and Mr. Bernard Shaw's 'Widowers' Houses,' both of them works which have contributed to the development of the drama of ideas, and both of them pieces which, by reason of the balance each of the playwrights preserves between his various characters, enable the company to show its all-round merit. It was not till Wednesday night that Miss Horniman offered any novelties. Then came two at once—'Miles Dixon,' a two-act play by Mr. Gilbert Cannan, and succeeding this, Mr. Stanley Houghton's comedy in three acts, 'The Younger Generation.'

The scene of Mr. Cannan's miniature drama is a lonely farm in the Lake district, and the hero who gives it its title is a wild vagabond with the imagination of a poet, whom a farmer's handsome wife drives from her side after she has temporarily surrendered to the magic of his lawless tongue. Years later, when she is a widow, and her boy, who is obviously Miles's son, wishes to go, as did Miles himself, into the wide world, the once gay and reckless ne'er-do-well calls at the farm, grey-haired and reduced to the trade of a travelling huckster; still eloquent, but no longer confident, he dissuades the lad from his proposed adventure, and then

slips quietly away. The piquancy of the play, apart from the beauty of much of its language, consists in the contrast between the fiery rhetoric of the opening scene and the subdued tone of that which follows. Acted superbly by Miss Irene Rooke and Mr. Milton Rosmer in the two chief parts, 'Miles Dixon' thoroughly deserved its enthusiastic reception.

'The Younger Generation' is of a much lighter texture, but this gay little comedy is quite in the movement. As its title would suggest, it deals with the topic which many of our more thoughtful playwrights have found fascinating—the revolt of present-day youth against the restraining influences of age. Mr. Houghton's manipulation of this theme pictures three children of a well-meaning Nonconformist protesting against their father's narrow notions, and insisting on shaping their lives to suit their own wishes. The humours of the piece are sometimes almost farcical in their extravagance, but the author has the knack of individualizing every one of his characters, and in addition he has high spirits and manages to keep his theme constantly in evidence. The interpretation was satisfying. Mr. Stanley Drewitt's performance in the part of the harassed father perhaps standing out from the acting of the rest. Mr. Houghton, it should be remarked, relies on the new convention of the "fourth wall."

PROF. GILBERT MURRAY is to give the Rede Lecture next June at Cambridge, and has chosen as his subject 'The Chorus in Greek Tragedy.' The oldest part of Greek drama, the chorus, is in modern productions the chief stumbling-block. Uncertain how to treat it, we are at least sure that it does not represent the views of the "ideal spectator," as was formerly declared. Rather, it seems to suggest Mrs. Grundy, and, like an up-to-date Censor, doubts concerning propriety in the wrong place.

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